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San Francisco Art Institute

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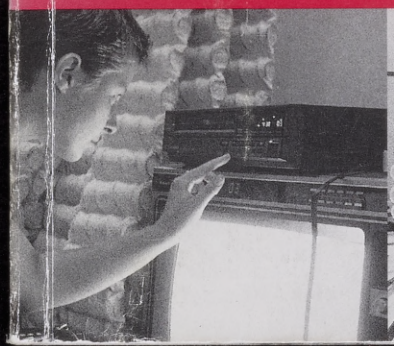

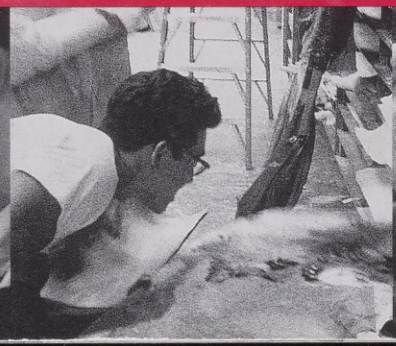

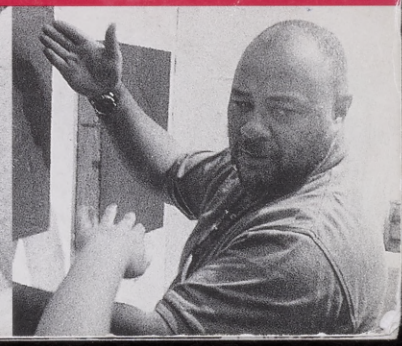

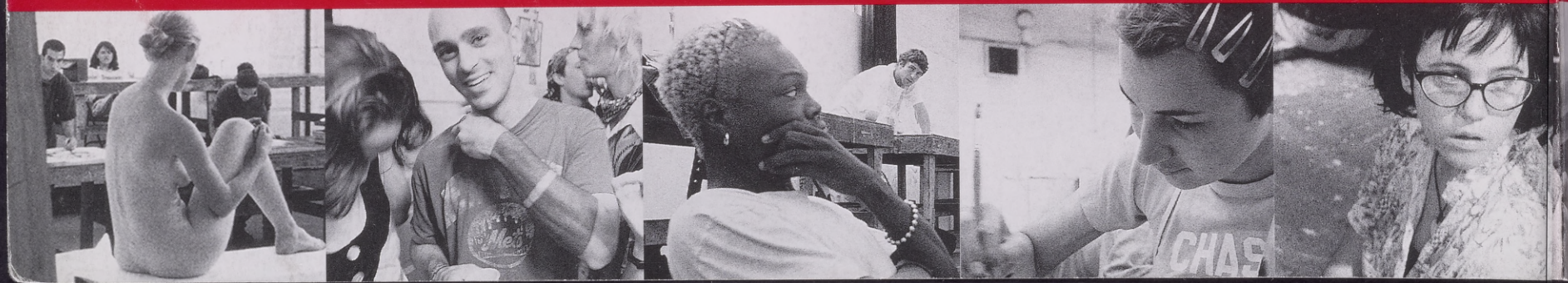

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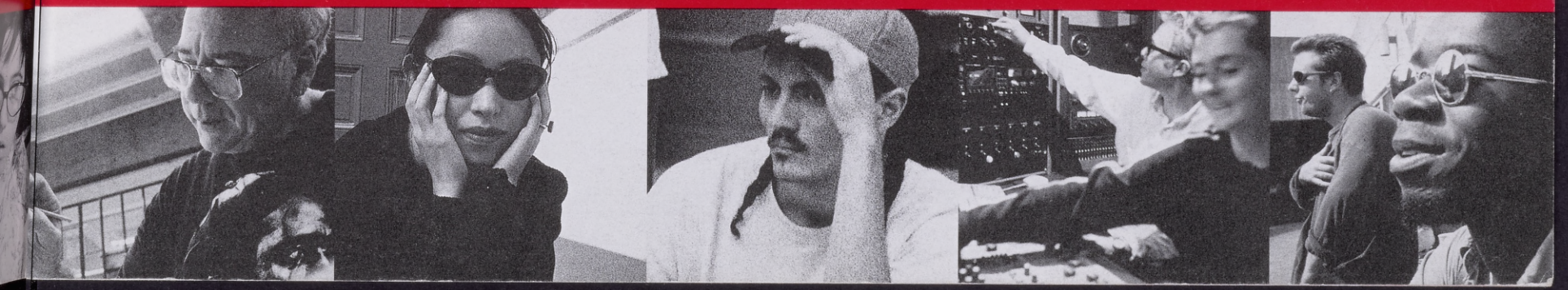

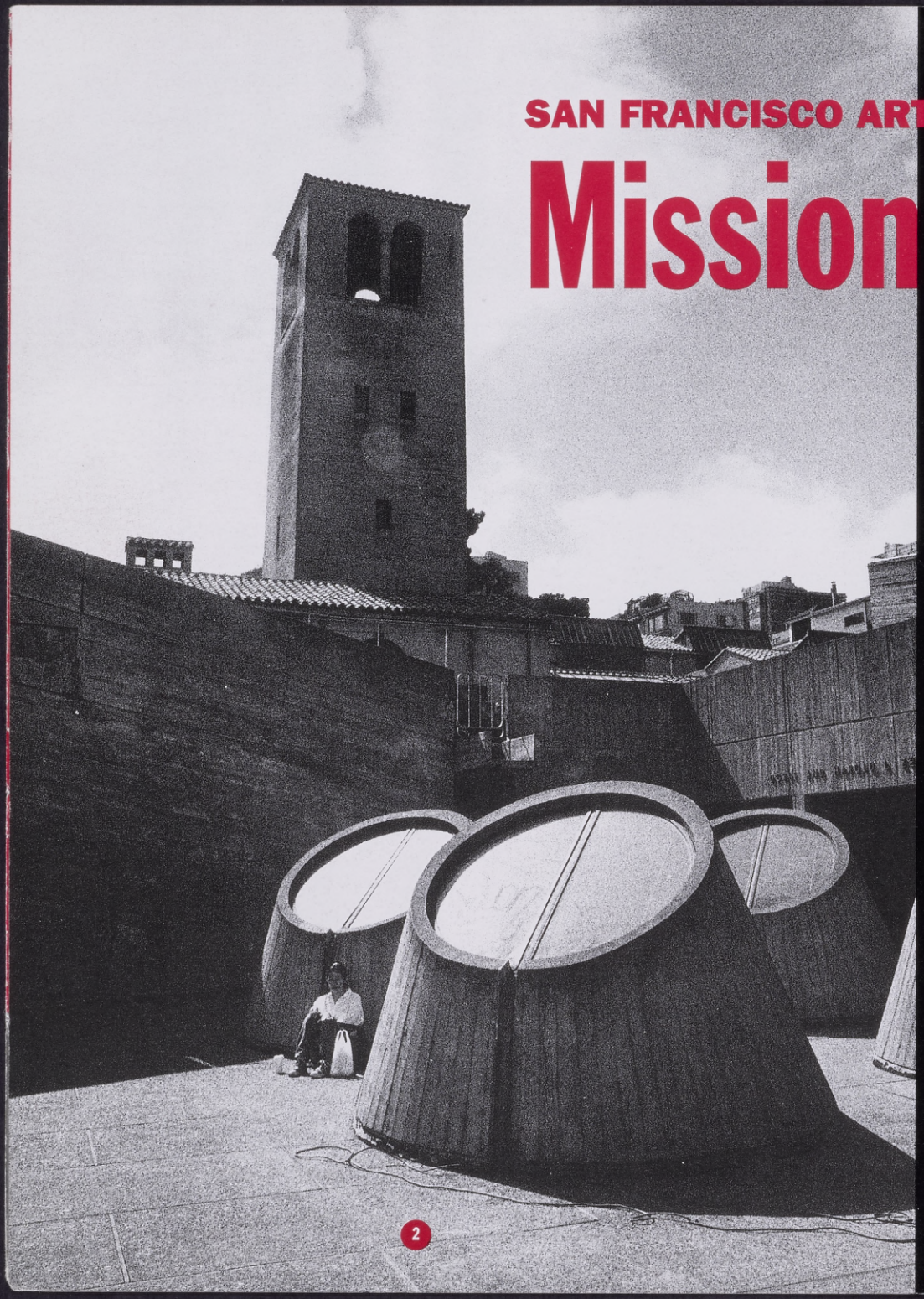

SAN FRANCISCO ART INSTITUTE

Mission Statement

The San Francisco Art Institute provides its students with a rigorous education and preparation for a life in the arts through an innovative, intensive studio environment, a vital liberal arts experience and engagement with the world at large. The Institute also strives to be a leader in promoting awareness of the relevance of the arts in contemporary culture.

To fulfill this mission, the San Francisco Art Institute:

- encourages art-making which reflects a broad spectrum of forms and philosophical and aesthetic approaches;
- fosters critical thinking and creative development through ongoing, intensive critiques;
- promotes artistic and intellectual freedom, imagination, creativity, experimentation and risk-taking in a diverse and heterogeneous environment;
- engages a broad cross-section of local, national and international artists, scholars and communities in mutual exploration of art and the roles, responsibilities, and integrity of art and the artist in society;
- emphasizes a combination of creative individual expression and technical skills in its academic programs: the Bachelor of Fine Arts degree, the Master of Fine Arts degree, certificate and non-degree programs;
- encourages public understanding of and involvement in the practices and issues of contemporary art and generates public dialogue concerning these topics.

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PRESIDENT'S

Message

Art is about energy. For over 125 years the San Francisco Art Institute has housed, sustained, supported and graduated into the world some of the most exciting energies in the contemporary visual arts. We invite you to be part of that energy and to participate in the "electric" exchanges that occur here. While ours is a history of commitment to experimentation and innovation, we believe that a great institution is measured not by its past, but by its responsibility to the future. We are dedicated to providing you the tools you will need to succeed in a life in the arts. We encourage you to not accept the ways things simply are, or have always been, but to fantasize and invent how they might be.

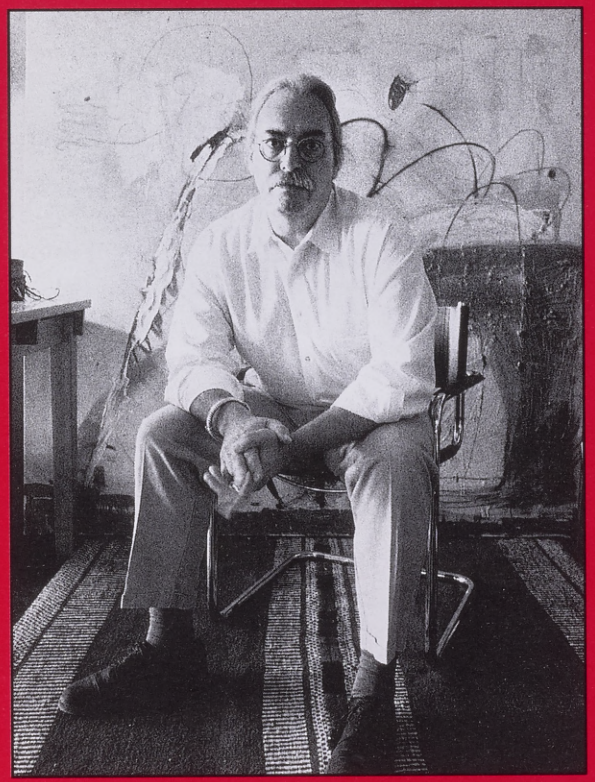
This pioneering spirit is embedded in the fabric of the San Francisco Art Institute. Founded in 1871 by a foreword-thinking group of artists, writers and community leaders who possessed a cultural vision for the West, the Art Institute has always been a locus for innovative artists and thinkers. Included among our faculty and alumni have been some of this country's most important artists. Ansel Adams, Clyfford Still, Mark Rothko, Jay DeFeo, Robert Graham, Annie Leibovitz, Ernie Gehr, Imogen Cunningham, Joan Brown, William Wiley, Catherine Opie, Karen Finley and Bruce Conner are just a few of the renowned painters, printmakers, filmmakers, photographers, sculptors and performers who have helped to build our unique community of artists. The school has also been the center for many of this country's most notable art movements from the creation of a fine arts approach to photography and filmmaking to the controversial styles of abstract-expressionism and the beat culture of the 1960s to performance work of the 1980s and today's digital media.

Ours is a continually evolving history. As a student you will have the opportunity to work closely with permanent and visiting faculty, most of whom have earned national, and even international, recognition. They will share their artistic experiences and practices through exhibitions, lectures, studio visits, critiques and community projects. Along with encouraging your vision, we hope to instill in you the commitment to make the most vital, alive, sophisticated, intelligent, the best art that you can - whether it is a conceptual gesture, or public art installation, or a painting destined for a white-walled, grey-carpeted gallery or teaching printmaking to a handful of at-risk children in San Francisco's Tenderlion. We encourage you to embrace multiple expressions and to recognize the diversity of activities that can constitute art.

Your experiences here will not be limited to the classroom or studio. You will venture into the thriving art communities of the Bay Area, study culture and painting in China, in Mexico or a California Indian community. You will discuss the changing role of artists with fellow students and faculty over coffee in a North Beach cafe and participate in lively critiques in a wide range of artists' studios throughout the city. You will explore your work through traditional media, as well as innovative new technologies.

Being an artist is one of the most important callings an individual can pursue in society today; it is also one of the toughest. The San Francisco Art Institute will provide you with a unique environment where you can discover the freedom, acquire the discipline and perseverance, and develop the passion essential for the creation of your vision that will shape our culture in the 21st century.

Ella King Torrey
President



DEAN'S Message

For many years the San Francisco Art Institute has served as a locus for students as they prepare for a life in the arts. We offer an innovative education based on an interdisciplinary program with an intensive studio environment and vital liberal arts experience. Lively critiques are integral to the dynamic intellectual environment of the school. I welcome you to read this catalogue and judge for yourself the value of an education at the San Francisco Art Institute.

What you will find in these pages is an institution that prides itself on independent thinking, self-motivation and personal vision - values that we look for and encourage in our students. I invite you to visit the campus and to meet our faculty. You will be greeted with a wide variety of experiences and approaches to art. Our faculty, all practicing artists themselves, draw on their own work and studio endeavors to enrich the classroom environment. One-on-one relationships between students and faculty provide information, criticism and support while helping students to develop their own sense of themselves as artists.

In the Core Program, first year students are introduced to the interdisciplinary approach of the school and to the broader possibilities of a fine art education. As students progress through their chosen course of study, they may select from a wide variety of unique courses, curricular programs that support engagement in the community or choose to work on an ongoing basis with a particular faculty member through directed studies, independent projects and/or tutorials. The Art Institute's roster of outstanding and accomplished regular faculty is augmented each year by an active program of guest faculty and visiting artists in all media from across the country and around the world. Whether your interest is in painting, printmaking, film, performance, photography, sculpture, video or a combination of media, the school's unique position as an active member of the Bay Area art world provides a variety of venues for students to engage in this thriving community through courses in public art and others that place students in local sites and schools.

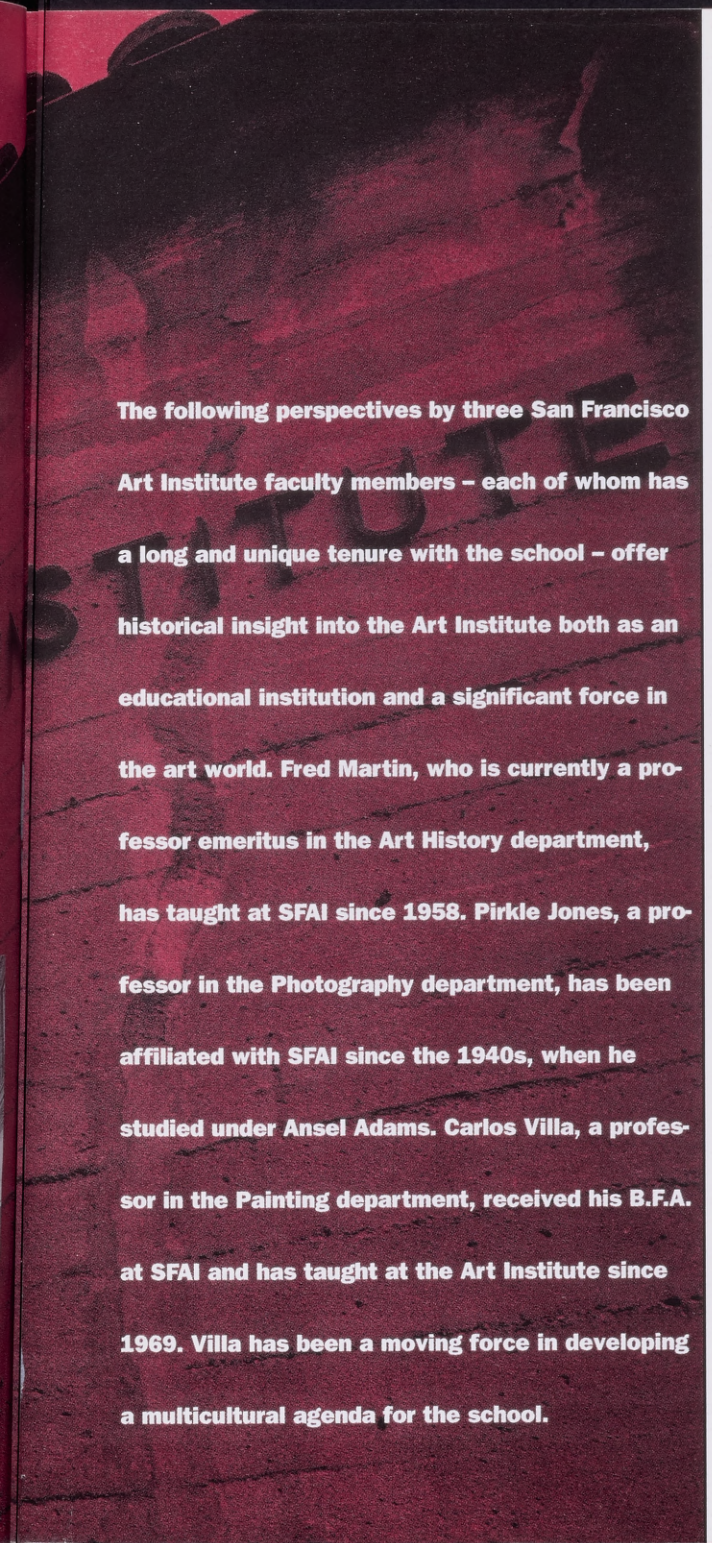
Although we have recently celebrated our 125th anniversary, you will find that the San Francisco Art Institute is an ever-evolving institution. Rising to meet the challenges of shifting technologies, the Center for Digital Media, opened in 1995, integrates digital tools into a progressive fine art curriculum. This state of the art computer center is the nation's only digital laboratory dedicated solely to the creation of fine art. The Art Institute's program provides solid technical training while stressing theory, content and critical analysis of digital-based work.

Whether you wish to pursue a Bachelor of Fine Arts, Master of Fine Arts or a Post Baccalaureate Certificate, the Art Institute will help you develop the skills necessary to follow your personal vision. We welcome you to explore first-hand the community of artists and the environment of the San Francisco Art Institute.

Larry Thomas
Dean of Academic Affairs

SAN FRANCISCO ART IN

800 CHESTNUT



The following perspectives by three San Francisco Art Institute faculty members – each of whom has a long and unique tenure with the school – offer historical insight into the Art Institute both as an educational institution and a significant force in the art world. Fred Martin, who is currently a professor emeritus in the Art History department, has taught at SFAI since 1958. Pirkle Jones, a professor in the Photography department, has been affiliated with SFAI since the 1940s, when he studied under Ansel Adams. Carlos Villa, a professor in the Painting department, received his B.F.A. at SFAI and has taught at the Art Institute since 1969. Villa has been a moving force in developing a multicultural agenda for the school.

SAN FRANCISCO ART INSTITUTE

Yesterday

Fred Martin, an emeritus faculty member in the art history department, began teaching painting at the Art Institute in 1958. He has taken on many roles in his tenure here, including Director of the Art Institute, Director of Exhibitions, Vice President for Academic Affairs and Dean of Academic Affairs. He has seen the school struggle through changing times and has seen it rise to meet new challenges. What follows is drawn from a welcoming address that he has presented to the student body each fall semester.

Now is a dawn, your dawn, in a new time, a new place. You've come here to join, to be part of the community of the artists of San Francisco.

We all came here at some time or another the first of us back in 1847 when San Francisco was a village called Yerba Buena and before the gold was found. We came because we were adventurers looking for something new, leaving something not as good. Artists always search for something better; artists leave something not as good in order to make something better.

We came to San Francisco even before the gold was found, and after the gold was found, we came by the thousands. Every kind of person came to San Francisco then, including us artists. Pretty soon there was a city, and then, in the early 1870s, we found out that by getting together as a group we could make an impression-we could show and sell our work. So some artists, some newspaper people, some collectors got together and founded the San Francisco Art Association. We had our first exhibitions in the rooms we rented over a fishmarket.

What we artists do is to make the images of imagination, and what imaginations are, are the visions by which people live. In those days of the 1870s and 1880s, the images we artists made were the images of the West as the natural paradise. This is the image that ecologists live by even today.

Some of us painted it. But there's another thing we artists do-we adventure not only in places, but in materials. Whatever new medium comes along, we're going to try to use it. So Eadweard Muybridge went to Yosemite and hauled with him whatever photographic equipment was necessary in those days to make the photographic image of Yosemite.

In the 1880s, we left the rooms over the fishmarket and moved into the Mark Hopkins mansion. Mark Hopkins was one of the four great railroad barons who built the transcontinental railroads as part of the westward expansion. He planned an enormous house at the top of Nob Hill and he died as it was being built. His wife married the interior decorator and then she died. The decorator didn't want to stay in San Francisco, so he left the house in trust for us artists

(as the San Francisco Art Association) and moved to Maine to live with his chauffeur. The house became our museum-we had the first museum west of the Mississippi-and our school was in the stables. The gateposts to the mansion are still there, where the entrance to the Mark Hopkins Hotel is today.

Well, in that mansion we continued our work-we taught, we exhibited (and we can't do one without the other, by the way). The director of the school was Arthur Matthews, who had studied in Europe. Muybridge was still here. He climbed to the top of the mansion's tower-at that time the highest point in San Francisco - and used the latest technology, a three-hundred-and-sixty-degree panoramic camera that rotated in a continuous circle, to make a continuous view of the city.

Artists always teach the highest, most advanced things they know. In the early 1900s, we considered the human figure as a solid mass; the artist's goal was to draw in charcoal and to paint in oil, to cast in plaster and to carve in marble an imitation of that solid mass. Everyone's rendering and carving was exactly alike; that's how you knew they were good.

Those were good times between 1890 and 1906. But then there was an earthquake and a fire, and our mansion was destroyed. Now, you're going to have some tough times at this institution-not as tough as a city burned down, but almost as bad for you, anyway. But one of the things that artists do not do is give up. So we didn't. It may sound corny, but we have a *Victorious Spirit* (the title of a mural by Arthur Matthews). Matthews made many murals for the new buildings being built after the fire-public images to inspire, just as we make public art to inspire today.

The Panama-Pacific International Exposition was the great world's fair of 1915, held to celebrate the completion of the Panama Canal and to show that San Francisco had risen from the ashes. At the fair we artists built the Palace of Fine Arts, designed by Bernard Maybeck, who was then on our Board of Trustees. We built the Palace of Fine Arts to house the most outstanding exhibition of the art of the world in 1915, including our own work and also the Armory Show from New York.

After the fair was over, we continued the exhibitions in the Palace of Fine Arts under the name San Francisco Museum of Art, and we re-named our school the California School of Fine Arts. In the 1930s, the museum separated to become what is today the San Francisco Museum of Modern Art.

In the early 1920s, we sold the property at the top of Nob Hill and built what is now called the Old Building on Chestnut Street. The pool in the courtyard didn't have its tiles yet. And then, as now, people came, people with ideas, people who achieved. We talked with them, we mixed with them. Henri Matisse came and visited the school and talked with students. People come here from all over the world-you'll meet them and talk with them. You'll go to their lectures and decide for yourself if they're geniuses or fools.

Then, in the 1930s, San Francisco and the United States experienced the Great Depression. Dorothea Lange, who taught here for many years, captured some of the desperation of that time in her photographs. We artists responded to this time of social crisis. Diego Rivera came and painted a mural, here in what we now call the Diego Rivera Gallery. His mural represents the artist's involvement in social work, in the transformation of society to make a better world. So, in this time, in the 1930s, we had Matisse coming to the San Francisco Art Institute and representing art for the enhancement, for the beauty of life, and we had Dorothea Lange and Diego Rivera making art to transform society and life itself.

World War II came at the end of the 1930s, and we artists all went off to it. We went to the factories and battlefields, we went to the sea and the air. We all went off to war, and the Art Institute was dark. The photography department was turned into a bloodbank. When the war was over, there was one great passionate idea shared by all those who came back-back to art from those battlefields, those factories-and that

idea was that out of the ruins of the world we would create a new one, a whole, a united world. Clyfford Still and Mark Rothko came to teach at the Art Institute. Still said that this world would need an art that accepted its moral responsibility for life or for death. Mark Rothko said that this new world must have an art transcending the known; that the artist must search beyond the known into the unknown.

Still brought a painting by Rothko that had just been made. He set the painting up in a small room, and made us come in-10 or 15 of us-and look at it silently for 20 minutes. This was one of his ways of teaching. You've come to a place where you're going to find some unusual ways of teaching. These strange teaching methods are not jokes, they are not to make you look like fools (although I must admit that many of us felt like fools looking at that painting of Rothko's and not knowing what we were seeing). All of our teaching has always been about vision, about an art that tries every way we know to reach and to inspire people. As Clyfford Still said, you are responsible for what you do, and as David Park explained, and by his life demonstrated, if you are true to yourself, you cannot be false to anyone.

So there came into our tradition, our tapestry of beliefs, our braided rope of values, three more things beyond the natural world, beyond the art for art's sake,

beyond the art for the enhancement of life and for social transformation. There came Clyfford Still's moral imperative and Mark Rothko's search for the transcendent and David Park's affirmation that whatever your art is, it isn't anything if it isn't yours.

In the 1940s, Ansel Adams created the first fine art photography department here at the Art Institute-no more food shots with potatoes and pots and pans, no more fashion shots of models modeling clothes. This was photography as art, as ethical as Clyfford Still, as seeking of the transcendent as Mark Rothko, as authentically personal as David Park, as perfectly structured visually, aesthetically and technically as Arthur Matthews, and as focused on the sublime in nature as Eadweard Muybridge and Albert Bierstadt.

And, of course, visitors continued to come from all over the world: Frank Lloyd Wright and Mark Tobey, Gregory Bateson and Marcel Duchamp-the most advanced architects, the most spiritual painters, the most complex and inventive artistic minds.

But then, as happens in every artist's life, we came again upon a disaster. This time it was financial. The veterans of World War II ran out of money provided by the GI Bill and the school began to run out of students. But the artists rallied around and insisted that the school go on. And so it did, with a new director who recreated the strength that had been there, with Frank Lobdell to represent the mythic, the abstract expressionist ethical transcendent, and with Richard Diebenkorn and Elmer Bischoff to represent the living out of that unique vision in the painting of daily life.

These were high times, they were moral times, they were serious times, they were the 1950s here at the Art Institute. And, of course, because we live by generations-you're the next one coming in now-you spot the foolishness, the bombast, as well as the truth of your teachers. And so the students of those days made parodies of the art history they were taught-for instance, Wally Hedrick's *Bottom Jelly* parody of Botticelli. At the same time, beyond parody, we had work that was a fulfillment of Still's ethical demand, Rothko's transcendental aspiration, David Park's affirmation of personal authenticity and the work of Jay DeFeo.

DeFeo worked for seven years on a painting titled *The Rose*. While it was called by many names, DeFeo never wavered from her course. She painted in a small room of the apartment she shared with Wally Hedrick on Fillmore Street. Their apartment became a locus for the artists, poets, writers and filmmakers of the Beat Generation. Bruce Conner filmed the painting being removed from the apartment in 1969 and created his film *The White Rose*.

In the late 1950s, early 1960s and into the middle 1960s, we had irony, we had transcendence and we also had work like Bruce Conner's, denouncing all of the tortures that ever come along in the world. Each period through which we artists pass, we create; and then the next generation creates beyond it. You'll do that, too. Bill Wiley created *Columbus Re-routed* out of Clyfford Still. We'll come down on you with all kinds of ideas and insistencies; you'll re-route them to your own ideas and insistencies.

Well, we come together, we seek, we expand, we grow, and we couldn't fit any longer in the Old Building, so we built the New Building beside it. We expanded so we could do all kinds of new things, so we could go on to new media. With the space the New Building provided, we could go onto film as the next thing that artists could do; and so we created a film department, not as a place to make Hollywood movies, but as a place to experiment in light and sound, color and motion. Then came another department, performance/video: new genres. This department used the new technologies of computers, video or installation - whatever medium might most fully realize the idea and aspiration of the work. Now, our Center for Digital Media is a room filled with computers and scanners, printers, modems and internet access. It is a tool, your tool, to assist you in creating your work, your vision. Students interested in all media go there. Some to create sound and motion work, some to manipulate images created in other media, some to edit films or videos.

So, now you've come here to join this community, to be part of this ongoing activity of art. You come in the door at 800 Chestnut Street and walk across the courtyard with the tiled fountain just as I did many years ago. Hundreds, quite literally thousands, of people have worked in these studios, making the images which they live by, making the images which the whole world, in its way, lives by. You may think it doesn't matter to the world what you do, but remember this art may be for life or for death you are responsible. Whatever we artists do, whatever images we make, even if we think no one cares, we are part of society-we make images by which our society lives.

Bruce Nauman taught here right after he got his M.F.A. There's the piece he showed then, which he made in the first couple of years of his career. The words are, "The true artist helps the world by revealing mystic truths." Some people think that's ironic and that the true artist is ironical. Others, like me, take it literally and think it's true. The true artist reveals mystic truths (and mystic truths are simply your deepest beliefs) in an expanding spiral that reaches out. Bruce Nauman made the spiral out of red neon. The red spiral is the spiral of life. We reach out through it.

So you've come here to join us. We're glad you're here. It's going to be a struggle. It's going to be an adventure. Welcome.

Photographer Pirkle Jones has been associated with the San Francisco Art Institute since the mid-1940s. He has been a constant in the lives of our photography students and in the photography department. Pirkle was a member of the first fine art photography class offered at what was then known as the California School of Fine Arts. He has worked closely with some of this country's most important photographers. We asked Pirkle to talk with us about the photography department and his view of life at the Art Institute.

After World War II ended, thousands of servicemen, anxious to put the recent past behind them, flooded American colleges and universities under the aegis of the G.I. Bill. From the fall of 1946 to the spring of 1952, male and female veterans comprised about 50 percent of all students registered at the San Francisco Art Institute.

Among them was Pirkle Jones, who had heard that Ansel Adams was establishing a photography department at SFAI. Jones, who is currently a Photography professor at the school, remarks that "Going to the Art Institute to study under Ansel Adams was one of the most important decisions I ever made. We were very lucky to have both Ansel Adams and Minor White on the faculty, each with a distinct point of view."

The idea of establishing a department that taught photography as a fine art rather than a commercial tool was a radical one in the 1940s. But architect and planner Eldridge Spencer, the school director at the time, had the visionary idea to improve the Art Institute by recruiting Adams to develop a unique program that stressed creativity as well as technical proficiency. The curriculum was divided between lectures, shooting sessions, darkroom time and critiques.

"It was an intense time," recalls Jones. "We visited Edward Weston in Carmel and looked at his photographs and discussed them. We also visited Dorothea Lange in Berkeley, and were aware of Lisette Model and her work. We were exposed to many influences." Internationally esteemed photographer Imogen Cunningham, who, along with Ansel Adams and several others was a founding member of f/64, taught at SFAI from 1947 to 1950.

After serving as Adams' assistant for a number of years, Jones was asked to teach at the Art Institute in 1952. As with all faculty at the school, he continued his life as a practicing artist, balancing his academic commitments with his personal pursuit of photography.

Dorothea Lange, an early pioneer of photojournalism who may be best known for the images she took of migrant workers during the Depression, was a guest lecturer at SFAI during this era. In 1956, Jones and Lange collaborated on a project in the Berryessa Valley in California. Jones recalls: "In this rich farm valley, homes were being destroyed, people and livestock moved out, trees cut down and burned — everything had to go to make ready for the water that was to come after a large dam was completed. This price for progress was paid by those who lived in the valley, so that others might have the benefit of more water." The photographs and essay were published in *Aperture*

Magazine and displayed as the exhibit *Death of a Valley* at the San Francisco Museum of Art (now known as the San Francisco Museum of Modern Art) and at the Art Institute of Chicago in 1960.

In the 1960s, San Francisco Art Institute faculty included John Collier, a former photographer for the Farm Security Administration who wrote the classic textbook *Visual Anthropology*. Collier was joined by Morley Baer, Richard Conrat, Jack Fulton, Jerry Burchard, Linda Connor and Paul Hassel. It was a decade of turmoil throughout the country and particularly in San Francisco. The city's liberal population actively resisted the Vietnam War and struggled with civil rights issues. The San Francisco Art Institute had a central role, serving as a haven of dissent. According to alumni, the school created numerous street circuses and demonstrations to protest the Vietnam War. The Haight Ashbury neighborhood bloomed in the Summer of Love; Art Institute students and faculty designed rock posters for Bill Graham's Fillmore West, a magnet for the most popular rock and folk singers of the era.

Civil rights protests and racial unrest marked most of the decade. Perhaps the most threatening group to white America was the Oakland-based Black Panthers.

Organizing around the broad theme of black empowerment, they declared that it was time for white Americans to redress the racism of American culture. That the Black Panthers encouraged African Americans to arm themselves particularly horrified law enforcement agencies and white middle-class America.

During this time, Jones and his wife, Ruth-Marion Baruch (Baruch was the first person in the U.S. to receive an MFA in photography; she wrote her Masters thesis on Edward Weston, the first critical study of his work) collaborated on an exhibition called *A Photographic Essay on the Black Panthers*. This controversial political essay examined the Black Panthers in the San Francisco Bay Area, featuring photographs of the leaders, gatherings, programs and related images of the movement. An exhibition of over 120 of these photographs was shown at the M.H. de Young Museum in San Francisco and the Studio Museum of Harlem in New York. The book on the exhibition, *The Vanguard: A Photographic Essay on the Black Panthers*, was published by Beacon Press in 1970.

Over the years, the Art Institute has become a fertile ground for artists to meet and collaborate. The faculty are practicing artists, committed to their craft with an unparalleled passion. But they also delight in sharing their knowledge. As Jones recently observed:

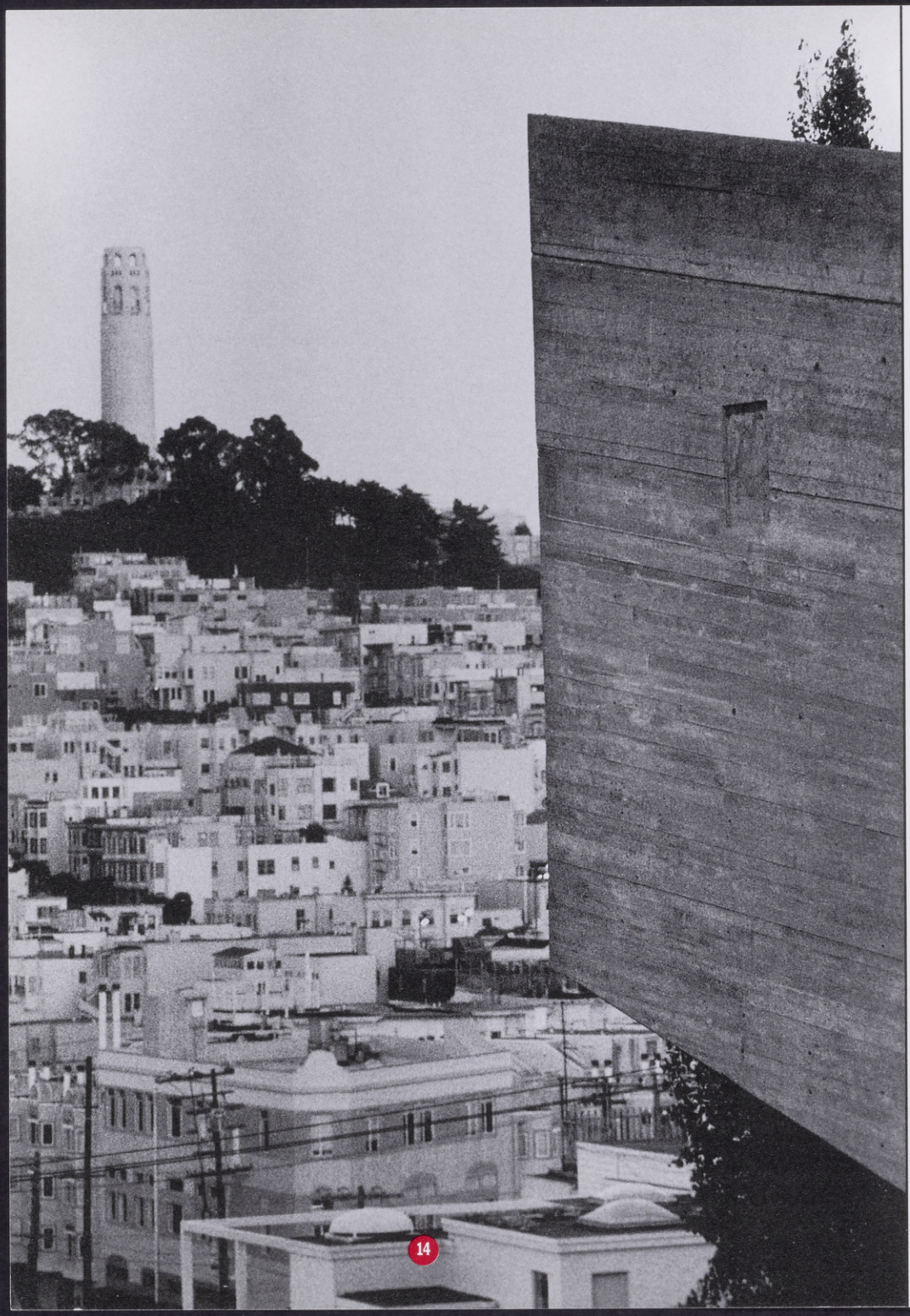
"I like teaching beginning photography students best. I can use more structure in the class and there are definite goals about what you can achieve. In the beginning classes we have students from a number of disciplines: printmaking, painting or photography. This diversity is exciting because the students approach the class from different perspectives. Painting students begin with the perspective of a blank canvas, adding or subtracting from the image. But most photography students begin with a 'found' space and don't usually consider such a formal set-up. Miracles happen to a student's work in just one semester. For me to see someone progress and move ahead and produce exciting work is almost as exciting as producing my own work. It is very fulfilling."

The Photography Department of the San Francisco Art Institute has an illustrious past and strong vision of the future — Pirkle Jones, Jack Fulton, Reagan Louie, Linda Conner and Henry Wessel continue to teach. And alumni, including Annie Leibovitz and Jock Sturges, continue to create the photographs that define our generation.

Carlos Villa is not only a valued member of the San Francisco Art Institute faculty, but also an important activist who has developed groundbreaking programs and conferences examining the role of multicultural artists throughout art history. Through Villa's Sources of a Distinct Majority symposia and Worlds in Collision course, countless street scholars, tribal and community leaders have been introduced to our students, and our students, in turn, have taken their knowledge and talents out into the community. We asked Carlos to reminisce about his time at the school.

Carlos Villa first discovered the Art Institute through his cousin, artist and alumnus Leo Valledor. In the late 1950s, much to Villa's parents' horror, Valledor took his cousin to a San Francisco Art Institute Halloween party. Today, nearly four decades later, Villa recalls quite vividly that "the party was an amazing experience. For the first time as a young Filipino, I felt that my voice was valued and heard. I just said to myself, even though I might not be an artist, this is a place that I want to be associated with because people don't look at you for the color of your skin."

Villa, a child of San Francisco's Tenderloin district, began studying at the Art Institute in 1958 and graduated in 1961 with a degree in Education. He received his MFA in Painting from Mills College



and then departed for New York. By 1969, he had returned to San Francisco and was invited to teach at the Art Institute.

In 1976, Villa was asked to curate a minority section of the school's Bicentennial Exhibition. Rejecting the idea of a traditional painting and sculpture show, he collaborated with the city-sponsored Neighborhood Arts Program and other community groups. Villa recalls, "We made it a multi-level exhibition including film, video, dance, music, spoken word and food. Kae Sek Wong decorated the tower with billowing saffron silk. Betty Wong organized a band with ancient Chinese instruments and synthesizers and composed a suite. We had Polynesian, Hawaiian and Samoan dancers. It was grand and it went on day and night for a whole weekend."

However, the late 1970s was a time tumultuous time in San Francisco. The assassinations of Mayor George Moscone and openly gay Supervisor Harvey Milk by fellow politician Dan White shocked a city that had prided itself on tolerance and liberalism. The mass suicide of hundreds of followers of Rev. Jim Jones in Guyana compounded the horror, as many of the dead were African American San Franciscans. The world seemed topsy-turvy as the city simultaneously welcomed waves of Asian immigrants fleeing war and poverty.

The demographics of San Francisco were rapidly changing, but the doors to power — at museums, galleries and even academic institutions — were too often locked to people of color. Against this backdrop, fellow Art Institute faculty member Angela Davis and art historian Moira Roth encouraged Villa to continue the dialogues that the Bicentennial exhibition initiated.

In 1989, Villa produced and organized a symposium at the San Francisco Art Institute that was entitled *Agenda for the '90s:*

Where are we now? What are we celebrating? What are the issues that artists of color face in the '90s? This symposium brought a new audience to the school. Villa remembers:

"All of sudden, people from outside the enclave of the San Francisco Art Institute came to the school and felt at home. We had felt fractured, but at this moment in time it all came together. It was the right thing to do at the right time. "

Because of the success of this first symposium, Villa and others at SFAI decided to organize three more, calling them *Sources of a Distinct Majority*. Later symposia explored other issues, such as why artists of color aren't reviewed by art magazines, why curators don't go into "bad" neighborhoods to look at art, and what exactly is this notion of quality? No quick-fix answers were found, but important questions were raised.

The exploration of and appreciation for multiculturalism continued to expand. In 1990, Villa designed and taught the first multicultural art history course at the school entitled *Worlds in Collision*. Two years later, a book with the same name was published and co-edited with faculty member Reagan Louie and writer David Featherstone. Primarily a dialogue between artists, the book examines some of the more important issues transforming the art field, including the artist's professional life (viewed through the lens of class, gender, history and race), modes of production, potential audiences and the climate of the culture(s) that exist today.

Villa notes, "This dialogue represents a critical gathering of the minds, perspectives and ideas of the individuals in attendance: students, artists, the public, administrators... The communication was not limited to the artists; public participation was encouraged as well, which fueled discussions and dissections of perspectives."

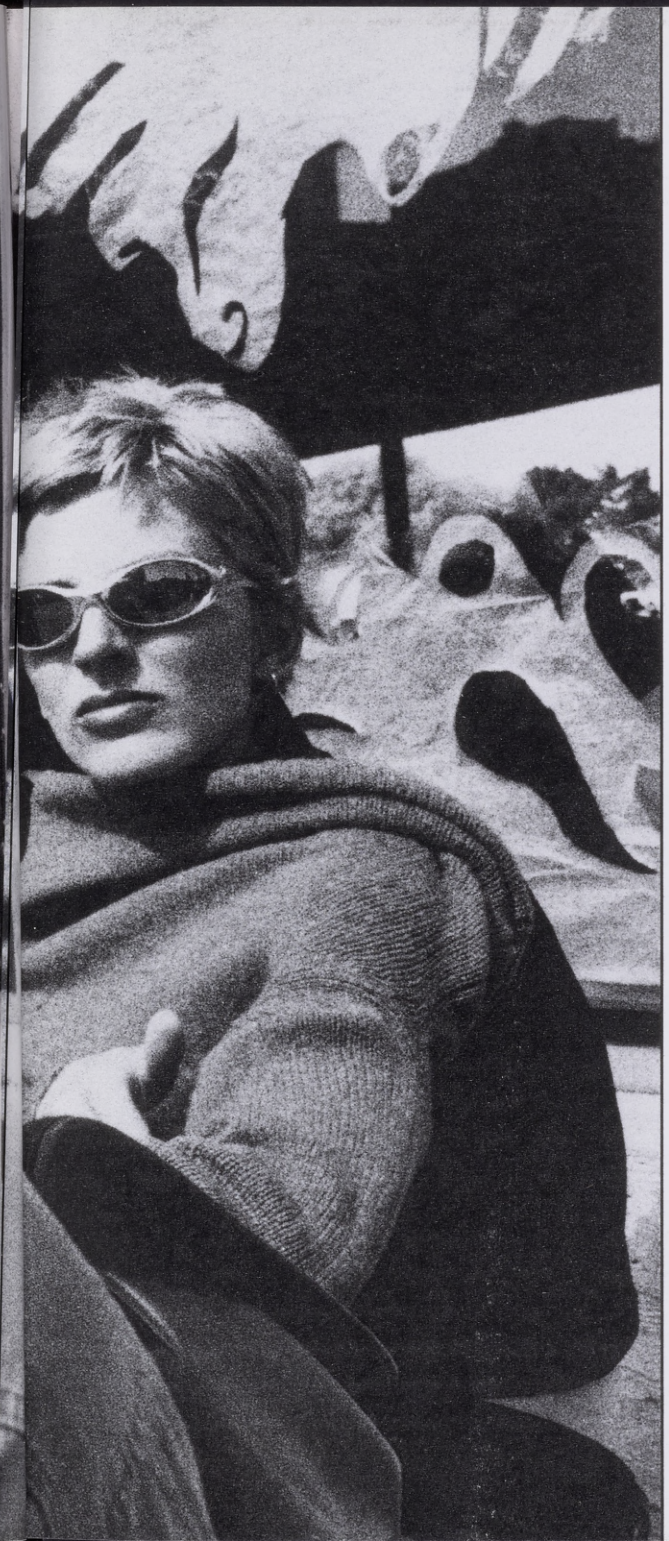
In 1990, Mary Valledor, resource teacher from Sanchez Elementary School, asked Villa if her students could visit the Art Institute. Many of her grammar school students came from low-income families for whom the idea of a career in the arts was not a possibility. At the same time, Villa had been nurturing the idea of training San Francisco Art Institute students to teach students from different communities in order to remedy the paucity of arts programs in public schools.

Collaborating with Kathryn Reasoner, formerly the Director of Extension Education and Summer Programs at the Art Institute and currently the Director of Headlands Center for the Arts, the two developed a curriculum for Art Institute students in which they use grammar schools as teaching labs. This two-semester program introduces SFAI students to the fundamentals of teaching and then trains them to work with ethnically diverse children in a public school. This successful program continues today.

The success of all these initiatives encouraged the San Francisco Art Institute to expand its programs introducing students to other cultures. Each year, a number of students visit the White Mountain Apache Reservation in Arizona and the Northern California Indian communities near the town of Hoopa. Students also have the opportunity to study in Europe, Asia and Mexico.

Villa continues to search for ways to bring multiculturalism into the mainstream. His current project: a *Worlds in Collision* web site, which would operate as a museum, bulletin board, criticism/theory magazine and resource center for artists, particularly artists of color.

When asked why a student should attend the San Francisco Art Institute, Villa asserts: "We think students should come to the San Francisco Art Institute because of the multiculturalism that exists here in San Francisco. There is a block in the Mission district where you can eat sushi or a burrito or a Breton crepe or shawarma and then go see a film from Hong Kong. This is a city that people can find their way around; there is an incredible gay and lesbian culture, Irish culture, Chinese culture....SFAI provides a grounding in traditional art forms, but also opens doors to new methodologies and helps students construct new paradigms for their survival."



SAN FRANCISCO ART INSTITUTE

Today

Since 1926, the San Francisco Art Institute has been housed in a Mediterranean-style building designed by Arthur Brown, the renowned architect of San Francisco's Coit Tower, City Hall and Opera House. Through its gates have walked some of the best known artists of our age: Manuel Neri, Richard Diebenkorn, Annie Leibovitz, James Weeks, William Wiley, Joan Brown, Nathan Oliveira, Frank Lobdell, Enrique Chagoya, Ansel Adams, Imogen Cunningham and Bruce Conner. They studied, learned and departed, taking with them one of the greatest gifts imaginable: knowledge.

San Francisco Art Institute is a unique institution, perched on a hill with one of the finest vistas in America serving as a backdrop. It is an institution strong enough to have withstood the waves of a century of change in the art world, yet flexible enough to adapt its perspective to meet the changing needs of students and the community that surrounds it.

The first photography department in America was established at SFAI over 50 years ago. In the 1960s, a filmmaking department was established, the first in the nation that offered an emphasis on personal expressive filmmaking. Two decades later, the Performance/Video department (renamed New Genres) was established, the first such program at a fine arts college in the United States. And in 1995, the creation of the Center for Digital Media, a state-of-the-art computer resource center, provided SFAI students with the first computer center in the country solely dedicated to the creation of artwork.

These are academic responses to changes in society and technology that have encouraged artists to explore new frontiers. Many artists today work in varied mediums: clay, canvas, computers. This fact of life has led SFAI to prepare students for lives as artists, not just as painters, sculptors or photographers. This preparation often takes the form of study of several disciplines simultaneously. An interdisciplinary approach allows students to explore the commonalties of traditional disciplines. Today at SFAI, the interdisciplinary curriculum is the most popular.

Larry Thomas, Dean of Academic Affairs, says, "The interdisciplinary concepts shaping the changes we are pursuing today allow us to think more broadly. Through weekly curriculum committee meetings, we are developing programs that will allow more opportunities for experimentation and the combination of media. We are rethinking the conceptual nature of the studio practice and considering alternative methods and approaches...."

The Art Institute has also reached into the community and created alliances that allow students to explore a life in the arts outside the halls of academia.

0039

Students are encouraged to teach children at public schools and adults in special courses. They are offered the opportunity to travel to Asia, Mexico and Europe; they are encouraged to explore museums and assist on major projects in other countries and cultures including Mexico and local environments such as the Nevada desert and Native American communities in Humboldt County.

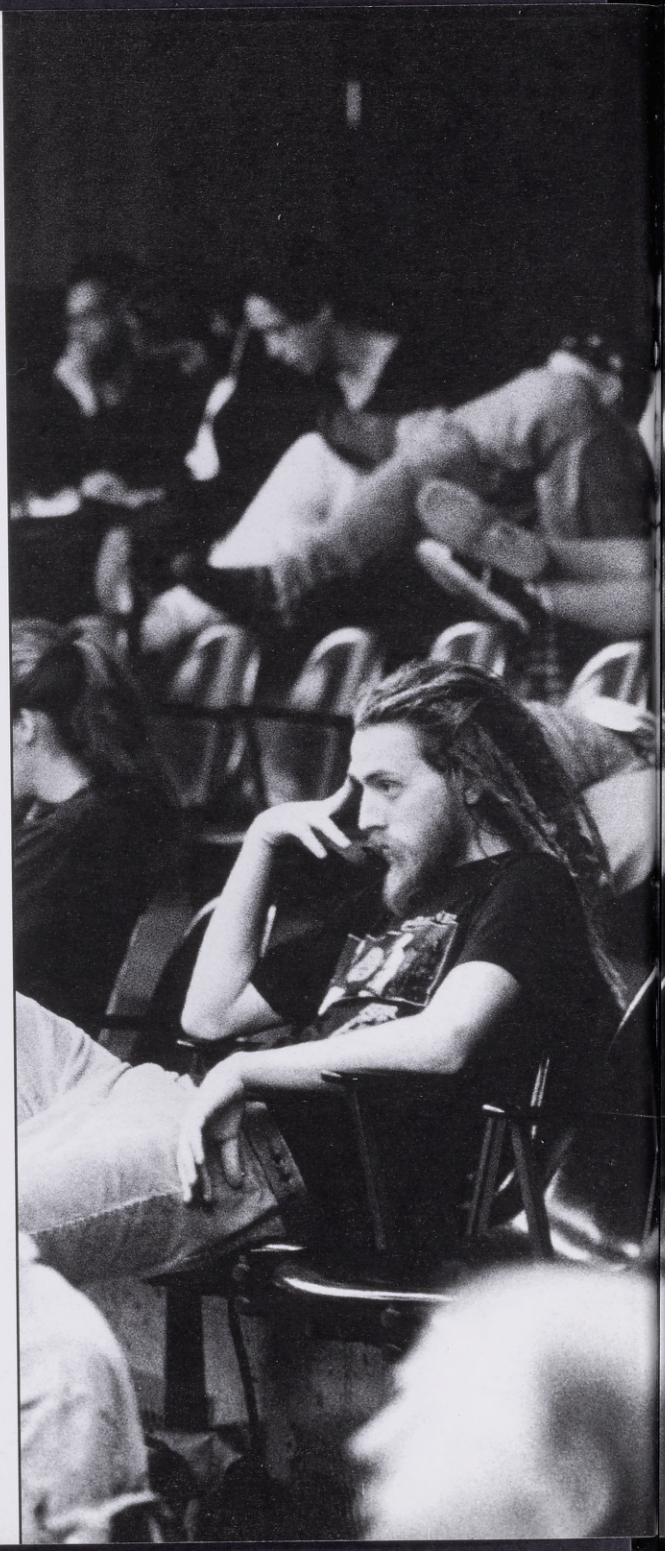
Many students also choose to explore the world of institutions, completing internships at spaces as diverse as the San Francisco Museum of Modern Art and the artist-run Southern Exposure Gallery. Exceptional graduate students are also invited to teach through the Extension Education Program's evening and Saturday classes and the Young Artist Program in the summer.

America's culture wars have created a new challenge for SFAI: the need to teach students how to describe their work. Historically, the crafting of a response to cultural criticism was not considered part of learning how to critically discuss works of art. Yet today, with the ability to transmit images and words faster than a blink, quick articulation and definition have become required skills for contemporary artists. And the power of presentation – its risks and benefits – requires careful consideration to ensure an accurate understanding of contemporary art. San Francisco Art Institute teaches its students these skills.

The faculty at the San Francisco Art Institute has shaped the school and guided generations of students. Over the years, artists as diverse as Imogen Cunningham, Joan Brown, Nathan Oliveira and Beniamino Bufano have shared their knowledge and expertise with students.

Current faculty members continue the tradition of practicing what they teach. Recent faculty accomplishments include the Rome Prize, a permanent installation in San Francisco's New Main Library, shows at the San Francisco Museum of Modern Art and local galleries, and guest-curating of important museum exhibitions. Because our faculty members are practicing artists, SFAI students receive theoretical grounding tempered by the realities of the current art world.

We also take great pride in the accomplishments of our alumni. In 1995, 10 of the 89 artists selected for the Whitney Biennial were alumni, 3 alumni were selected to represent their native countries in the Venice Biennale and twenty percent of the recent National Endowment for the Arts visual artists fellowships were awarded to SFAI alumni.



The Student Body

Defining a "typical" San Francisco Art Institute student is like trying to define art. Statistics describe the student body, but won't tell you who will sit beside you in the studio. Students range in age from 17 to 70, with a median age of 27, creating a unique blend of perspectives that only a difference of generations can provide.

Today the guiding principle at SFAI is to foster independence, thereby inspiring new work and new interpretations. The Art Institute's international reputation for supporting independence draws many students, who are encouraged by the school to explore many mediums in the individual pursuit of a personal aesthetic. Each individual brings a distinct personality to SFAI, yet it is fair to characterize the student body as self-motivated, independent and mature. Creating a custom course of study is encouraged and most students choose an interdisciplinary approach to their art making.

Christian Schumann earned his B.F.A. in 1992. He recalls this of his time at SFAI:

"(I remember) a lot of interesting students with interesting things going on. I remember the dialogue – talking about art issues, which was stimulating. I spent a lot of time in the library, just soaking up everything that I could.... I was drawn to the New Genres Department, because it seemed as though that was where the most contemporary action was going on. In the end, you have to find your own way in art. You have to be really motivated if you want to get anywhere. Nobody can do art for you. But the Art Institute is definitely a good place to be..."

Schumann's name may sound familiar – at 24, he was the youngest artist to be included in the 1995 Biennial Exhibition at the Whitney Museum in New York. *New York Times* critic Roberta Smith recently commented that Schumann's work was "cause for optimism about the state of painting."

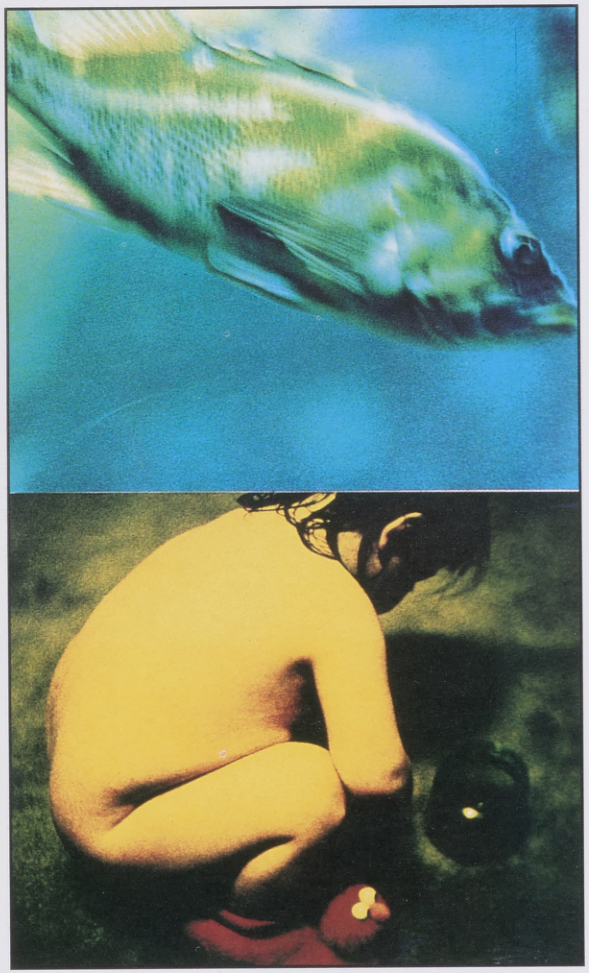
Preparing artists for a life beyond graduation is a priority at SFAI. The school offers countless opportunities for students to venture beyond its walls into the community. Internships in museums, galleries and alternative spaces provide a behind-the-scenes view of professional life. The complex ecosystem of the San Francisco art world offers opportunities to leave the studio and explore the work of others.

SFAI alumnus Anthony Aziz of Aziz + Cucher, who attended SFAI in the early '90s, recently exhibited at the 1995 Venice Biennale. He recalls:

"San Francisco has always provided a wonderful opportunity for young artists who want to try things out, to experiment and to change. And, of course, to show their work. When I first arrived here, I found it very possible to become part of the scene and to show at a variety of different places. My first show was at Southern Exposure Gallery. San Francisco is full of alternative art spaces and nonprofit galleries that are very supportive of younger artists."

The opportunities to learn stretch far beyond the City by the Bay and are limited only by the imagination. Students can teach in underserved urban public schools or learn from Native American masters at a reservation. They can study in San Miguel de Allende, Mexico, or at the San Francisco Museum of Modern Art. Today's classroom isn't just the studio. It is the world.

CLARE AND FISH Michael Patrick McAnelly
Color photo on canvas with gel



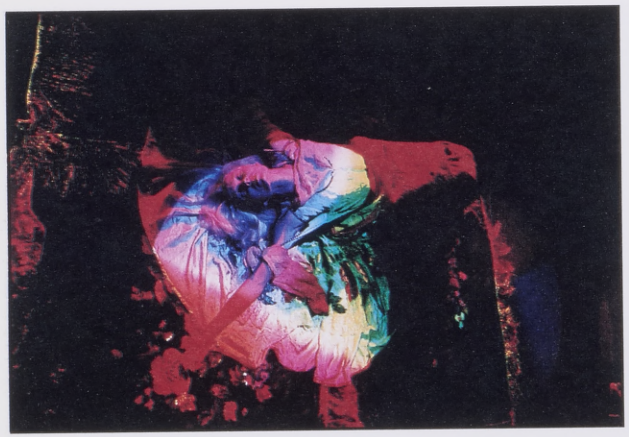
SELF EXAMINATION MACHINE Jonathan Schipper
Assemblage sculpture

BIRD WITH EGG Colette Calascione
Oil on wood

EUCALIPTUS GROVE Min Young Park,
Photo etching

UNTITLED Seiko Tachibana
Sculpture installation

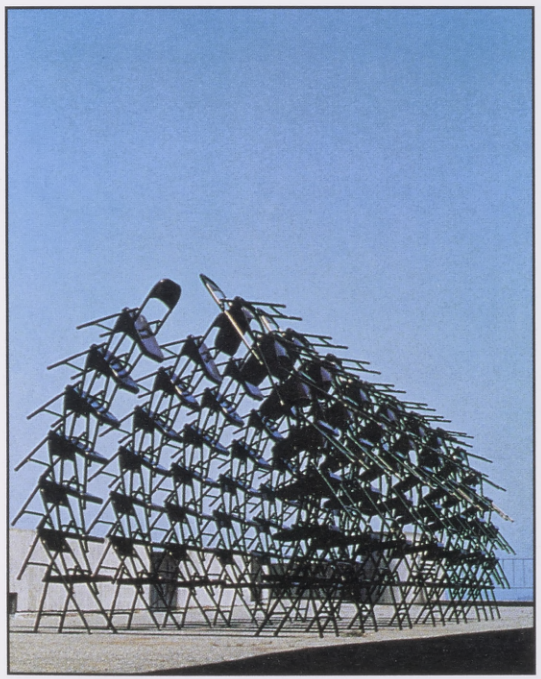
GORGONA, Anatoly Petrenko
C print



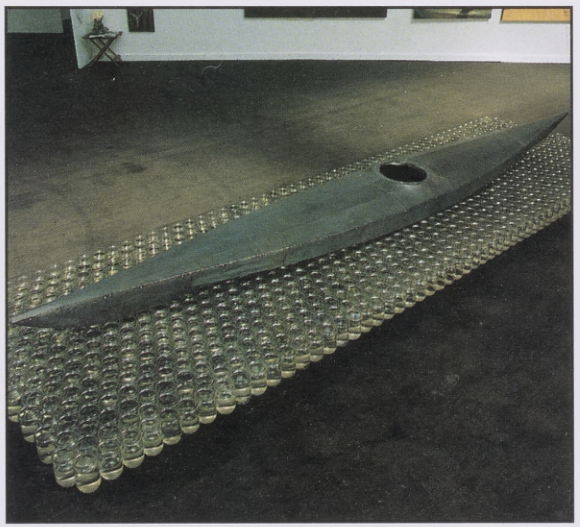
FIRE IN THE BRONX Lori Glantz
Silver gelatin print

UNTITLED Eguro Shunsuke
Monoprint

TRANSFORMING: CATHEDRAL Hsian-Fu Lu
Folding chairs



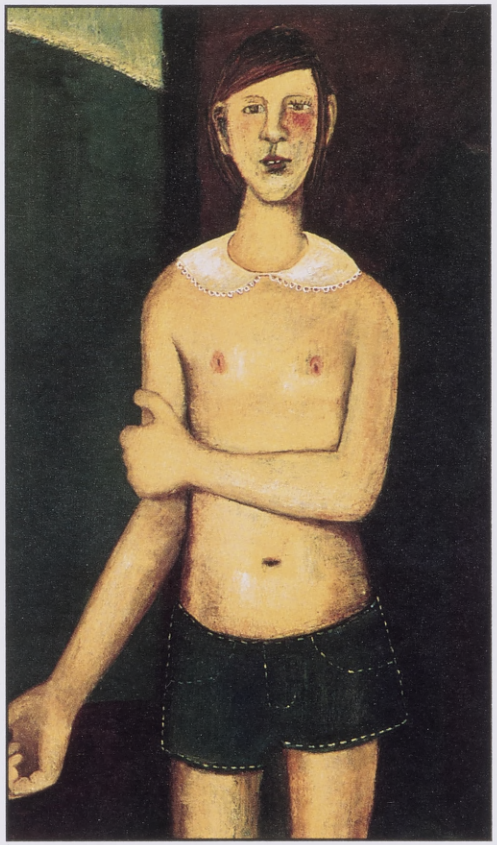
DEAD RECKONING Collin Mura-Smith
Spruce, lead, jars, sea water



A GARDEN IN KASHIWA Mark Moderski
Oil on canvas

CORSET I, CORSET IV, CORSET II Jenifer Wofford
Ceramic, wood, plaster

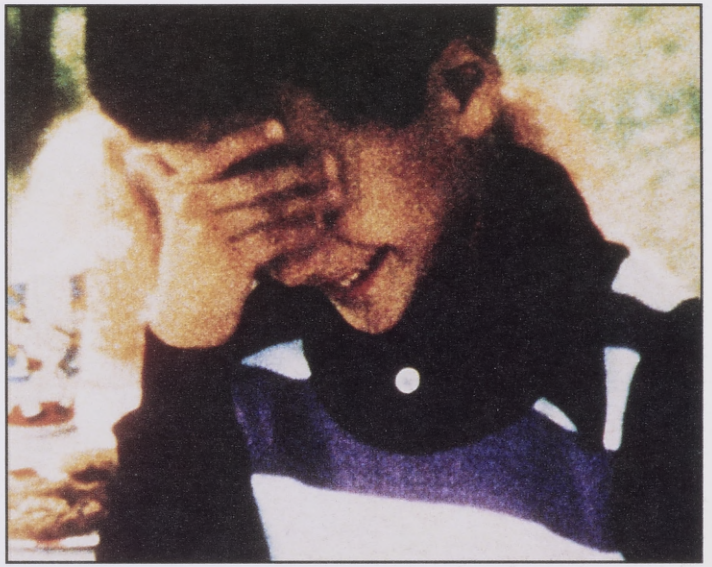
ELEVEN Heather Bursch
Oil on canvas



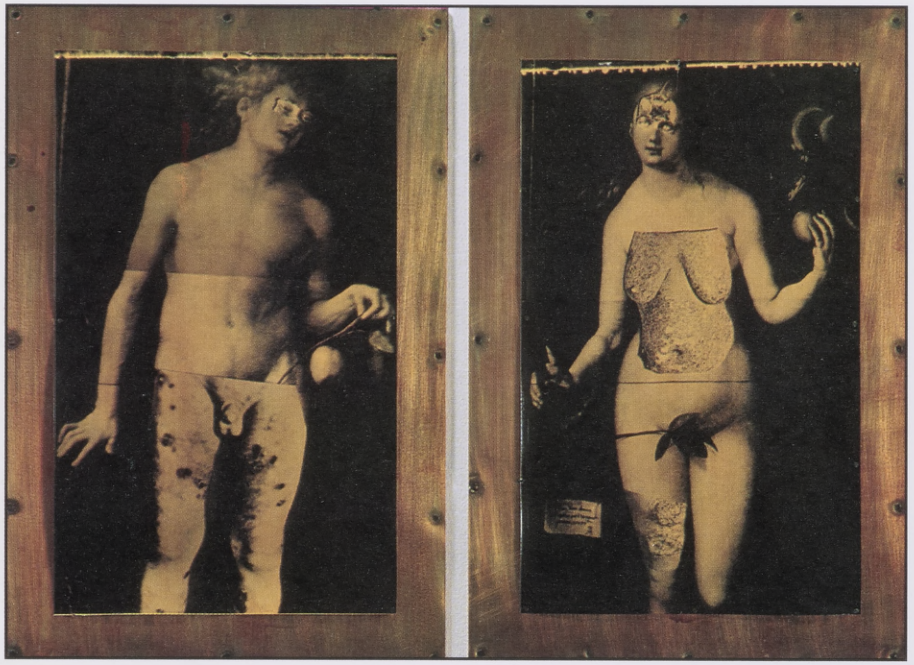
HANN Sangkwon Han
Color photograph

5 TV'S 4 REFRIGERATORS AND 1 STOVE Alison Dale Earl
Video installation

THIS ONE CLOSED Eduardo Morell
Film still, 16mm, color/ B+W, sound, 12 min.

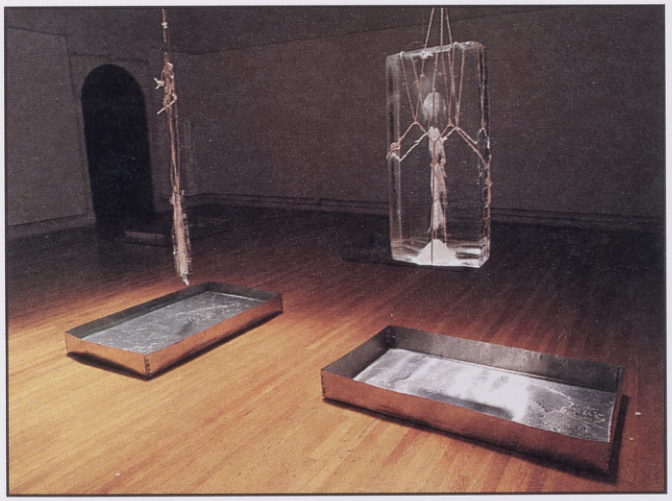


ADAM AND EVE Debra Kaufman
Silver gelatin print



MARLBORO COUNTRY Jill McVarish
Oil on canvas

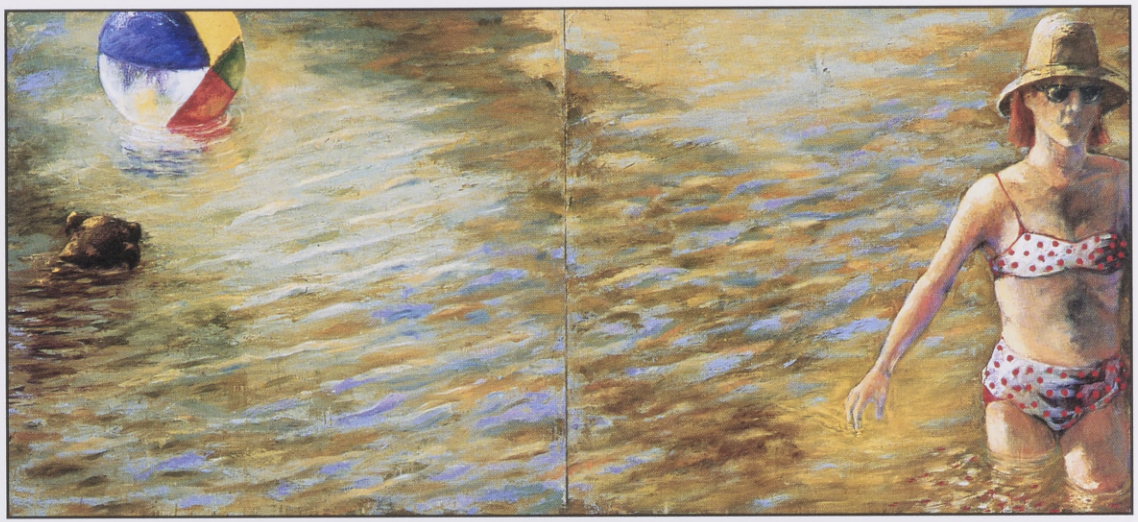
ICE STILL MELTS INTO WATER Farhad Kalantry, Hans Kwiotek, James Sansing
Installation



UNTITLED Joshua Myers
Oil on canvas

UNTITLED Santiago Harker
C print

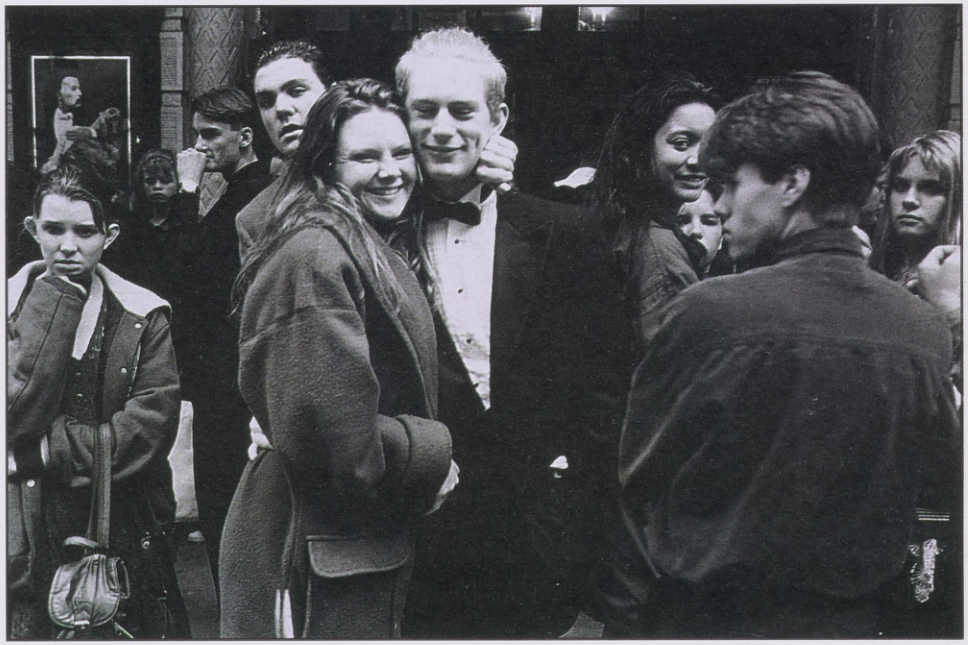
SWAMP THING Kelly Kerslake
Oil on canvas



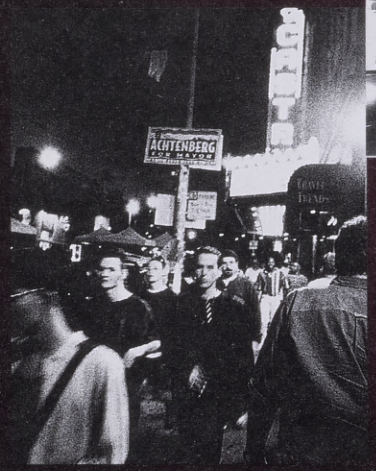
UNTITLED Fiona Flinn
Photograph

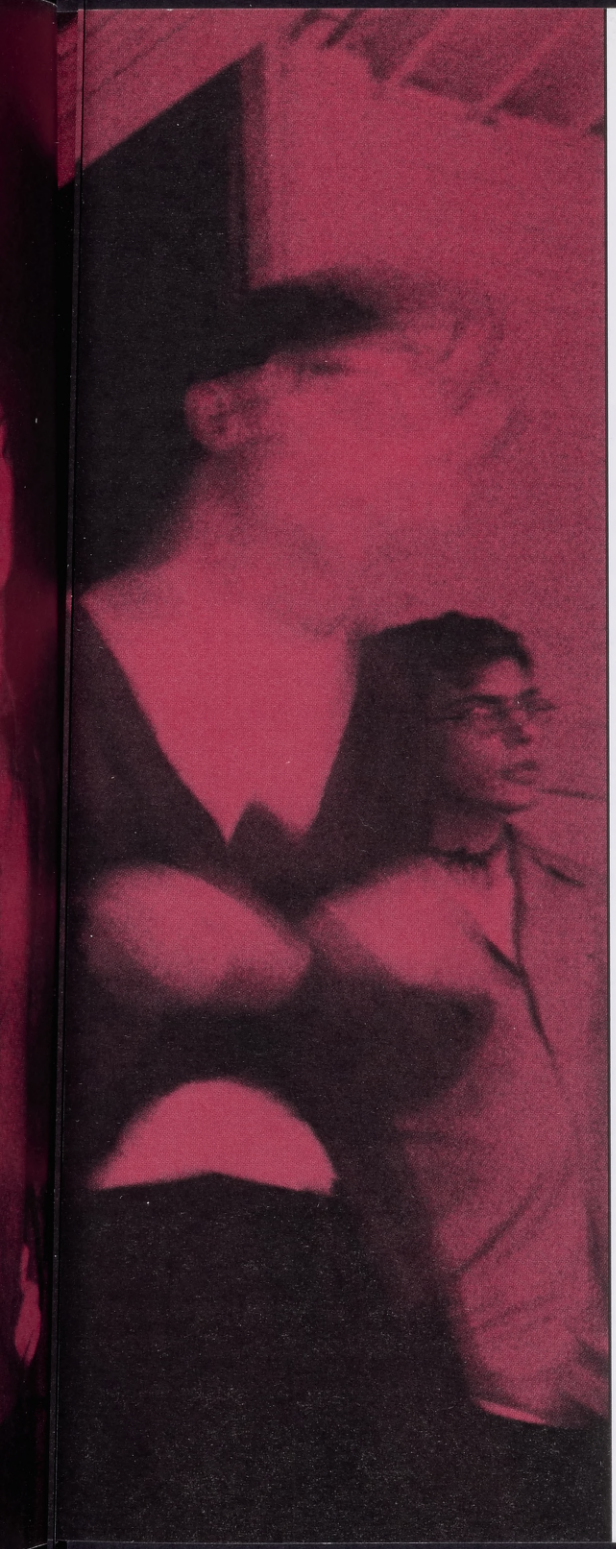
TODAY, I CROSS Chiyomi Longo
Oil and acrylic

SAN FRANCISCO 1995 Paul Mueller
B/W photograph



MARKET STREET


ACHTENBERG
FOR MAYOR



THE SAN FRANCISCO Art World

The San Francisco Art Institute has been a constant thread in the fabric of San Francisco's cultural life. It is a fabric as rich and controversial as the history of a city built by fortune hunters and dreamers. It is these dreamers who have shaped the art movements that define contemporary art history. It is these artists who have used the school as a laboratory, an inspiration and a refuge.

In the 19th century, most Americans assumed that art and culture stopped at the New York border. But entrepreneurial San Franciscans, hungering to dispel the image of their city as "coarse," founded both the San Francisco Art Association and the Bayview Opera House, two organizations that now lay claim to being the oldest American arts institutions of their kind west of the Mississippi.

San Francisco is a remarkable place—where June can be the coldest month and street artists offer better jewelry than jewelers. It is the kind of city where a mayor opposed homeporting a nuclear battleship at a shipyard because it would displace the largest arts colony in the country, which once housed SFAI student studios. It is the kind of city where a group of artists came together to form an organization called Visual Aid to give art supplies to people living with HIV. It is the kind of city where more people read the arts and entertainment section of the newspaper than the sports pages.

In short, San Francisco is probably different than your hometown.

Framing the Arts Scene

Part of this difference is the size and diversity of the arts community here. A few years ago, the city's Art Commission discovered that one in eleven jobs in San Francisco is arts-related. Although most people were pleasantly surprised by this news, it seemed a logical extension of a community that had long welcomed artists.

A tradition of support for new arts movements throughout the broader populace has also shaped the city's self-image. Photography, painting and public art have all enjoyed dominance in San Francisco. *f*/64 artists Imogen Cunningham, Ansel Adams and Edward Weston moved photography from pictorialism to a precise art form in the 1930s. And Dorothea Lange's *White Angel Bread Line*, shot in San Francisco, forever captured the Depression.

The San Francisco Art Institute, formerly the California School of Fine Arts, became the breeding ground for both creative discourse and practice. As part of a larger master plan to convert a comfortable, private, academic art school into a new institution, President Eldridge T. Spencer invited Ansel Adams to develop a plan for a photography department at the Art Institute. The following year, 1945, the San Francisco Art Institute received an initial $10,000 grant from the Columbia Foundation to establish a department of photography.

Adams hired Minor White, Imogen Cunningham, Dorothea Lange and Edward Weston to lecture and teach. The premise of the program sounds ridiculously obvious today, but almost half a century ago the idea of a photography department that emphasized both technical proficiency and creativity was considered nothing short of radical.

As Pirkle Jones, former student and current faculty member noted, "Word was out that Ansel Adams was forming a department of photography... I heard about this back East. I was very excited about coming out here to go to school." In the beginning, the photography curriculum focused on lectures, shooting sessions, darkroom time and critiques. Adams also taught his "Zone" system, which considered the final tonal range a photographer wished to capture on a print.

While the academic world was a feeding ground for technical creativity, San Francisco's broader community embraced photography with equal fervor. In a precursor to the *Day in the Life of ...* series, Gini and Jerry Stoll, Ruth Bernhard, Imogen Cunningham and Paul Hassel developed *San Francisco Weekend* in 1955. An exhibition of 107 images of the city, it featured the work of 28 photographers taken over a single weekend.

Patrons and collectors slowly began to support photography, and in 1967, Ansel Adams convened a group to discuss the formation of a nonprofit organization to support the medium. Friends of Photography was established with the opening of the Carmel Photography Center (Carmel, a few hours south of San Francisco, was Adams' home). Relocated to San Francisco a few years ago, The Ansel Adams Center for Photography is currently located across the street from the Moscone Convention Center.

Camerawork Gallery opened in San Francisco in 1978, purchased from John Patrick Lamkin by 29 Bay Area photography aficionados for $1. They turned the gallery into a nonprofit organization that is internationally recognized for its "cutting-edge" approach.

Photography became such an accepted medium of expression that in 1989, following the Loma Prieta earthquake, Mayor Art Agnos dispatched photographers to document the damage that the city had sustained, in anticipation of a visit from the President. The President's handlers had carefully devised a tour of the Marina district, a wealthy, primarily white enclave with sweeping views of the Golden Gate. However, Agnos knew that the area hardest hit was South of Market, a neighborhood of artists' studios and people with low incomes.

Certain that the President would never choose to visit this area, the mayor assembled a photo album of the devastation and thrust it into his hands. The President was so moved by the images, he insisted that San Francisco be assisted in its rebuilding of low-income housing.

Celluloid in the City by the Bay

SFAI continued to set the standard among fine art institutions, offering its first film course, taught by Sydney Peterson, in 1947. Two decades later, SFAI would establish its own Filmmaking department, the first in the nation with an emphasis on personal, expressive filmmaking.

Former faculty member, visual artist and filmmaker Bruce Conner created some of the most memorable independent films of the sixties; others who shaped the school's program in the beginning decades include James Broughton, Ernie Gehr, Gunvar Nelson, Robert Nelson and George Kuchar.

Documentary and independent film continue to find a strong audience and creative support in San Francisco, which claims the largest number of independent filmmakers per capita in the United States. Independent film has found a home at SFAI in a unique collaboration with San Francisco Cinematheque. A quirky blend of contemporary cutting-edge film and video work in addition to historic films is screened weekly at the school through this independent nonprofit organization. Faculty member Steve Anker is director of San Francisco Cinematheque, which also provides internship opportunities for Art Institute students.

That Certain Quality of Light

But, without a doubt, San Francisco is best known for its painters. From the graduate studios of the Art Institute to the studios of the abandoned Naval base at Hunters Point, painters have interpreted the city and its forms over and over again. As the West Coast birthplace of Abstract Expressionism following World War II, the San Francisco Art Institute boasted Mark Rothko and Clyfford Still as faculty. It was also the center of the Bay Area figurative movement, featuring alumni and faculty artists Richard Diebenkorn, David Park and James Weeks.

Joan Brown, one of the generation's finest painters, stumbled into the Art Institute quite by accident. Enrolled by her parents at Lone Mountain College, a Catholic women's college, she rebelled and signed up for art classes the day she was to begin studying with the nuns. Their loss allowed one of America's most important painters to study with SFAI faculty member Elmer Bischoff. She would later describe him as the most important influence on her career: "He was the first serious, committed person I ever met in my life."

The Beat Generation found its home in North Beach, with its cheap studio space. Ignited at the small bars and cafes that dot the area, fueled by students and faculty from the Art Institute (only blocks away), poets, filmmakers, painters and hangers-on declared the presence of a new way of thinking. SFAI alumni and faculty members Jess, Wally Hedrick, Jay DeFeo and Bruce Conner helped define an anti-establishment movement that would spread throughout the world.

Indeed, the first reading of Allen Ginsburg's *Howl* took place in an artist cooperative run by students at the San Francisco Art Institute. Alumnus Manuel Neri arranged the reading to expose a wider audience to Ginsburg's work.

For some, the definitive painting of the Beat Generation is former SFAI faculty member Jay DeFeo's *The Rose*. Begun in 1958, the piece became her obsession for the next six years. Measuring 129 by 92 inches, it weight 2,300 pounds. Layer upon layer of lead-based paint placed on canvas created a surface 2-to-8 inches thick (the paint alone – an inexpensive variety produced by a local manufacturer – cost $4,375.51). Originally installed in the McMillan Conference Room at the San Francisco Art Institute in 1969, over time the painting began to sag and tear, requiring a thorough restoration. In 1995, conservators spent over four months restoring *The Rose* in preparation for the painting's presentation in the *Beat Culture and the New America: 1950-1965* exhibition and its ultimate inclusion in the permanent collection of the Whitney Museum of American Art.

In the 1960s, the art world seemed to explode. There were many more students who required many more teachers, who required more places to show their work, who in turn received more attention from the media, anxious to cover such a "hip" topic. There were "Human Be-ins," acid and tie-dye, and rock'n'roll. The voice of a generation, the Grateful Dead, was led by Alumnus Jerry Garcia. The Flower Children bloomed and blossomed and San Francisco became the magnet for long hairs called "hippies."

Art that Doesn't Quite Fit Over the Sofa

The birth of conceptualism in the Bay Area is largely attributed to a 1970 exhibition at the Richmond Art Center. But the Art Institute made its mark on this movement as well. Visiting faculty member Chris Burden grabbed the attention of the press when he fell off a high seat after staying up around the clock at a local gallery - and then sold pictures of the event. But perhaps its most magnificent hour was the 1976 white curtain that Christo stretched across 24 miles of countryside in Marin and Sonoma counties, located just north of San Francisco. Entitled the *Running Fence*, billowing white fabric extended from Bodega Bay to the Pacific Ocean. The execution of the piece required the cooperation of hundreds of property owners, cattle ranchers and urban refugees. While many stubbornly refused to understand its value as "art" (after all you couldn't hang it above your sofa), even the most jaded were hushed at the enormity of the undertaking.

Ceramic artists also made their mark on San Francisco. In 1966, when former SFAI faculty member Robert Arneson joined with seven of his undergraduate students in a ceramic exhibition, it appeared that a new movement had begun. The show, at the American Craft Council's San Francisco gallery, featured work by SFAI students who would achieve significant acclaim in their own right: Margaret Dodd, David Gilhooly, Richard Shaw, Steven Kaltenbach, Peter Vandenberge, Chris Unterseher and Gerald Walburg.

Arneson was also commissioned to create a memorial bust to honor slain Mayor George Moscone. In 1978, San Francisco had been rocked by the assassination of the young and popular mayor, and a gay supervisor, Harvey Milk, by colleague and supervisor Dan White. Years later, the city asked Arneson to create a bust of the mayor for the new Convention Center. Arneson's irreverent style, coupled with his inclusion of imagery that reminded viewers of the assassin's defense (eating too many Twinkies), infuriated former Mayor Dianne Feinstein. She forbade San Francisco's Art Commissioners to accept the bust, thrusting Arneson into a public debate about the deification of political leaders.

Murals – in many respects, the quintessential public art form – define many San Francisco neighborhoods. Close to 500 murals have been painted here, giving the city the highest per-capita mural output in the world. The Mission, a largely Latino neighborhood, seems to have a mural on every corner – some romantic, others historic, and still others, irreverent. One the city's most recent mural projects – the Clarion Alley Mural Project, which centers on the creation of 40 murals on a small Mission district alley – was led by SFAI alumnus Rigo. The murals mirror the community, often described as "the most diverse place in the universe"; it includes African-Americans, Anglos, Latinos, Asians, artists, small businesses, restaurants and churches.

A Revolutionary Reputation

But this piece isn't about history; it is about what you can expect from a little city built on hills, whose most prominent building is a pyramid.

San Francisco's art community has always distinguished itself with a blend of activism and social concern, creating an environment that forced change in social mores from reluctant bureaucrats. When the oldest artists' live/work cooperative was threatened with condemnation because of rigid building code requirements, the 75 artist-residents decided to rewrite the building and fire codes. The first of its kind in America, this live/work legislation served as a model for a dozen other cities. Project Artaud remains an anchor of stability and proof that artists can own and operate a building collectively.

When arts organizations asked the city government for a helping hand, the officials created a special tax on hotel rooms. One of the first "hotel taxes" in the United States, it contributes more than $9 million

annually to nonprofit arts and cultural organizations. Later, when artists of color charged that too much of this money was supporting Euro-centric institutions, a "Cultural Equity Endowment" was created to ensure that the wealth was distributed equitably.

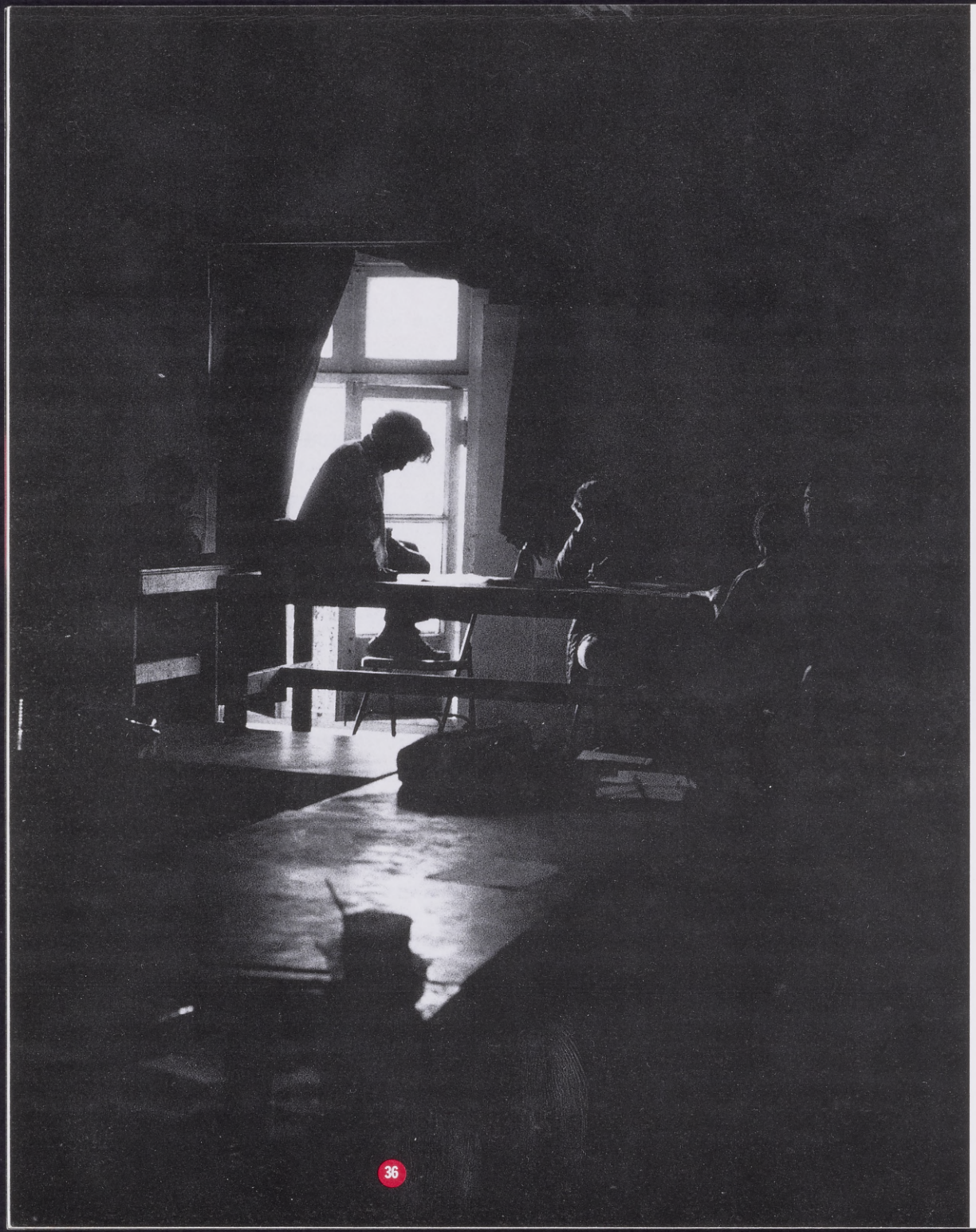
When Cleve Jones wanted to remember his friends who had died of AIDS, he pieced together a quilt in his backyard. When others heard about it, they asked to join him, and the Names Quilt was born. Perhaps the most important piece of public art created in San Francisco, it hasn't found a cure for HIV, but its annual exhibitions throughout the world are a poignant reminder of the losses suffered here and elsewhere.

When Senator Jesse Helms challenged the legitimacy of arts funding by the National Endowment for the Arts, he leveled his wrath on a small, alternative artist-run gallery in San Francisco called Southern Exposure. Targeted by the senator for an exhibition on body piercing and tattooing, Southern Exposure had meager resources to fight this attack. But, this being San Francisco, the entire arts community banded together. The San Francisco Art Institute, museums, galleries, performing arts groups and individual artists formed the Coalition for Freedom of Expression, which counted over 250 members in less than a month. The group lobbied legislators, demanded media attention and successfully defended artistic freedom in the assault against the NEA.

Over pizza, another group of artists bemoaned their lack of political clout in city government. The arts, they argued, didn't have nearly as much power as corporations, hospitals and schools in determining distribution of government dollars. Out of their frustration, the San Francisco Arts Democratic Club was born. Although one of many democratic clubs in the city, the "Arts Demos" rapidly became the most colorful. It endorsed political candidates, distributed slate cards at arts events, registered people to vote, and lobbied politicians for more money for the arts. Its endorsements, splashed on the pages of the local newspapers, were carried by scores of voters to the polls on Election Day. Artists in Los Angeles, New York and Chicago soon formed their own political clubs.

An Edifice Complex

Part of appreciating art is creating spaces that draw people to witness its wonders. In 1995, a beautiful new Museum of Modern Art opened in San Francisco: architect Mario Botta's exterior is already a city landmark. The light-filled galleries finally display the museum's acquisitions in the manner they deserve. Center for the Arts at Yerba Buena Gardens, with its galleries, theater and smaller venues that host innovative art making, is located across the street from SFMOMA. In late 1995, the California Palace of the Legion of Honor,



part of the Fine Arts Museums of San Francisco, reopened after a complete renovation. This landmark historical building in Lincoln Park, with its views of the Golden Gate and San Francisco's skyline, is, once again, a powerful edifice.

A few months later, the Main Library closed, reopening in a state-of-the-art building across the street. Although most patrons enter the building thinking about books, many leave reflecting on two public art projects that dominate the interior space. Nayland Blake, a member of the SFAI faculty, developed a unique fiber optic light system to illuminate the names of hundreds of authors, selected by members of diverse communities. Fellow SFAI faculty member Ann Chamberlain collaborated on a project with artist Ann Hamilton in which library patrons were recruited to write or draw on 10,000 old paper card catalog cards. Plastered to the walls, these cards are a reminder of the old methods of retrieving information, prior to the computer era.

Keys to the old library were handed over to the Asian Art Museum, which is renovating the "Old Main" for its extensive collection. Other museums have expanded and are in the midst of planning for change. The Mexican Museum, home to the largest collection of Mexican art outside of Mexico, is building a new home near the Museum of Modern Art. The Jewish Museum will also be moving into the neighborhood.

Not content with building new monuments, artists are also eyeing military installations closed by the federal government. The Presidio, sentry to the Golden Gate, was recently made a National Park. With sweeping views of the bay and a forest of over 400,000 trees planted in the late 19th century, it has attracted artists and arts organizations requesting space for studios, exhibitions, performances and offices. In fact, when the Park Service requested proposals, there were more requests from arts and media organizations than from any other group.

On the other side of the city, on the edge of Candlestick Park, an abandoned shipyard is about to be permanently transformed. Once the site of SFAI graduate student art studios, Hunters Point Shipyard offers some of the most affordable studio space in the city. After a decade of political wrangling with four mayors, artists at the largest arts colony in the United States are finally preparing for long-term control over parts of the military base.

These "peace dividends" have been aided by the existence of Fort Mason, last used by the military as a point of embarkation for troops headed to World War II. Twenty-five years ago, this complex of buildings on San Francisco Bay reverted to the control of the National Park Service. Forward-thinking bureaucrats used these buildings to radicalize conventional thinking about what constitutes a park. Although Smokey the Bear would have his place, the powers that be declared that a uniquely urban park, home to theaters, art studios and even an acclaimed vegetarian restaurant, would be created. More than 50 cultural organizations are now in residence, including Magic Theater, African American Historical & Cultural Society, California Lawyers for the Arts, ArtHouse and San Francisco Craft & Folk Art Museum.

New galleries, collectives and nonprofits continue to transform the art world here. SFAI students and recent alumni have formed dozens of art spaces in San Francisco over the years. The most recent contributions are Collision, Push, Los Tres Margaritas, The Luggage Store and The Living Room.

When the San Francisco Art Institute celebrated its 125th anniversary, the entire arts community joined in the festivities. During 1996, virtually every space in town, from American Indian Contemporary Arts to Capp Street Project and The Living Room, honored the school, its faculty and alumni by organizing over 150 exhibitions, lectures or displays. Everywhere the public turned, there was another treasure to be discovered relating to the San Francisco Art Institute.

And it isn't only the cutting-edge galleries that acknowledge the impact San Francisco Art Institute has had on this city. In a recent landmark exhibit, *Facing Eden: 100 Years of Landscape Art in the Bay Area*, the Fine Arts Museums of San Francisco noted that more than half of the 133 artists selected for the exhibition studied or taught at the school. At the San Francisco Museum of Modern Art, the catalog for an exhibition of Abstract Expressionist painters noted that the San Francisco Art Institute "became the undisputed center of vanguard abstraction on the West Cast. In an effort to jolt the public from its postwar complacency, artists such as Edward Corbett, Jay DeFeo, James Budd Dixon, Frank Lobdell, Hassel Smith and Clyfford Still developed gritty and emotionally provocative images."

If you are expecting San Francisco to be just like your hometown, you will be disappointed. It is a city of tourists and immigrants who believe that this city is the center of the universe. It is a city that believes in freedom of expression and the right to peacefully demonstrate in support or opposition to a range of issues. It is a city that argues about poetry, justice, wine and documentary film.

San Francisco is a literary city with a climate that supports both palm and pine trees. It is a Mediterranean city with a passion for good food, located on a fault line. Other than that, San Francisco is just like home.

Margie O'Driscoll is a San Francisco writer and arts activist.

Alumni

Robert Graham

"Whenever I see a Graham work, I am torn between wanting to hug it or kneel before it in adoration."

—Al Morch, *San Francisco Chronicle*

Wally Hedrick

"It is his position of standing securely on his own square foot that is exemplary of the best of the Bay Area, and is a guide and an emblem for independent artists everywhere."

—Fred Martin, exhibition catalogue, Balboa Pavilion Gallery

Manuel Neri

"For all its variety of forms and media, Neri's work seems to constitute a single, continuing process of exploration and redefinition, maintaining a delicate balance between impulsiveness and reflection, urgency and contemplation."

—Thomas Albright, *Art in the San Francisco Bay Area 1945-1980*

Richard Diebenkorn

"...No other painter had his feeling for the uses of landscape as abstract structure, or for the fertile juxtaposition of elements that might seem to be naturally opposed."

—Dan Hofstadter, *The New Yorker*

Deborah Remington

"Remington's paintings are filled with visual and structural ambiguities which challenge our expectations."

—Ann-Sargent Wooster, *Art News*

William Wiley

"...Wiley manages to endow something as banal as a wooden stump with a tantalizing load of implied memory."

—Robert Hughes, *Time*

Bruce Nauman

"Nauman, beyond much dispute, is the most influential American artist of his generation."

—Robert Hughes, *Time*

David Ireland

"Ireland is an artist of understatement, one who knows how to get the most out of the subtlest gestures and least promising materials."

—Lois E. Nesbitt, *Artforum*

Christian Schumann

"Mr. Schumann is very young...he's also very talented, possessed of a graphic ability and a sense of color and composition that is, in its own sometimes oppressive way, unerring and authentic."

—Roberta Smith, *New York Times*

Catherine Opie

"While Opie's photos present themselves as celebrating rather than objectifying her community, her isolation of each subject within an empty field of luscious color seems uncannily reminiscent of Irving Penn's placement of ethnographic subjects against sanitized seamless backdrops."

—Michael Cohen, *Flash Art*

Karen Finley

"Finley does not rehearse, but performs in a state of trance. ...The ability to take on a different persona or personas while in an altered state of consciousness is typical of the shamanic 'shape shifting' of the trickster figure or sacred clown of tribal cultures."

—Mark Levy, *High Performance*

STANFORD
I ♥ JESUS

Disciplines

"The San Francisco Art Institute dedicates itself to the experimental and the innovative. Over the past 125 years, our core values have not changed, but the context in which the community experiences these values continues to evolve. As a leading force in fostering artists for the next millennium, the San Francisco Art Institute will remain in the vanguard of art and art education.

The San Francisco Art Institute provides its students with a rigorous education in the fine arts and prepares them for a life in the arts by offering an innovative, intensive studio environment, a vital liberal arts experience and an engagement with the world at large. Non-traditional concepts have helped define the Art Institute as an interdisciplinary school where students can choose to concentrate in a particular area or explore the variety of disciplines the Art Institute offers."

Ella King Torrey, President

DIGITAL MEDIA

In a new facility with an extraordinary panoramic view of the City and Bay, the Center For Digital Media looks like the beacon that it is. Reinforcing the San Francisco Art Institute's role as a visionary, the center enables students who wish to create art in new ways to work at the forefront of a technology as it emerges.

"The Center For Digital Media is an interdisciplinary resource for artistic exploration," says professor Paul Klein, coordinator of the first college computer facility committed to the digital image as fine art. "I bring in artists, their CD-ROMS and other formats students haven't seen before." Unlike other institutions that focus on the technical aspects of digital imagery, the San Francisco Art Institute challenges students to use the technology as artists would approach any other medium — to express an intellectual and emotional response to their environment. Related symposia and public programs create a dialogue that forces them to rethink the relationship between art and technology. Students wrestle with issues such as the genesis of digital imaging as a military surveillance device and how this impacts its expanded role as a medium for artistic expression. They also address the resistance to technology that inevitably arises when a medium with unclear boundaries is introduced.

Founded in 1995, the Center For Digital Media is a project-based studio environment where fine arts students experiment with various media and all aspects of electronic image making, both static and animated. This experimentation includes making non-images (sound or text only), creating portfolios on CD, and presenting art on the Internet. "The strength of working this way is to conceptualize ideas, not illustrate them so much as formulate them," Klein says. "For instance, students can manipulate the output, making laser printouts on film instead of paper and then applying the film to photo silkscreen. And for some students, whose work deals with the nature of impermanence, [working on] the screen is enough."

FILM

As he sips coffee from a thermos on a fading winter afternoon, professor and internationally recognized film artist Larry Jordan describes his view of SFAI's Film Department. "The film-making studios at the San Francisco Art Institute offer an opportunity to use film to express a personal, poetic vision – in much the same way that a painter uses oils. When we talk about films, we're talking about moving paintings, really." Students at SFAI create experimental films that are unrelated to commercial film-making. They are trained to be creative thinkers, to pursue artistic excellence and to see a project through from idea to finished piece. This training is invaluable, whether a student decides to pursue independent film-making or does, in fact, become a screenwriter or cinematographer.

Professor Janis Crystal Lipzin, a highly acclaimed independent filmmaker and SFAI Undergraduate Studio Program director, shares this perspective; she also believes in the power of creating art that gets people thinking. Her own work documents the changes she

observes living in rural Sonoma County from a political point of view, which can provoke strong emotional response. She adds, "I never cease to be inspired by the idealism of our students, whose commitment to a staunch fine arts discipline does not guarantee them a career when they leave."

Yet Jordan believes that there is more opportunity for an experimental filmmaking career than students realize. "[Alumna] Lynn Sach and many others are out there making their own personal documentary films and getting them on PBS." He sees the venues for presenting non-commercial film as limitless – colleges, galleries, museums, cinematheques, film archives, alternative film showcases and national and international film festivals; he and Lipzin show their films in almost all of them. Jordan, whose work is more abstract in style than Lipzin's, does conceptual animation and considers his approach primarily that of a collage artist.

Professor Ernie Gehr, whose work is in the permanent collections of the Museum of Modern Art in New York and the British Film Institute in London, perceives SFAI as dedicated to film as a fine arts form, offering a unique opportunity to students who want to study filmmaking in this manner. "Our program stresses a tradition of filmmaking and film appreciation that goes back to the 1920s," he says. "Marcel Duchamp, Man Ray, Hans Richter and Maya Deren were some of the early practitioners of this tradition of cinema that over the years has mushroomed into a myriad of different directions and an art form in its own right." He also believes that the issues and developments of avant-garde filmmaking directly relate to those of 20th-century painting, music, sculpture, poetry and experimental photography.

Associate professor, curator and Artweek and Film Quarterly contributor Steve Anker offers, "Generally speaking, our Film Department is a center for personal exploration of film as opposed to a commercial tool. All types of film are encouraged vis-à-vis film's unique aesthetics, formal language and idiosyncrasies." Experimental film-making grew into a vital tradition in the Bay Area in the 1940s and embraced narrative abstract and quasi-abstract formats. With this history in mind, Anker feels that over the years most students have come to think that Hollywood represents the establishment and that film, in a purer sense, is art. "They have a one-to-one relationship with film and work on projects based on personal, less collaborative, interests. Personally, I find the greatest fulfillment in teaching film rather than making films, and I'm in sync with the character of the school — letting students test their own limits." Anker creates an open, unrestricted field for his students, in keeping with his belief that SFAI is a laboratory for intermingling diverse backgrounds that welcomes the unpredictable. He concludes, "The school fosters remarkably intense student/teacher relationships, and everyone is personally invested in their own work and the work of others."

The film faculty's innovative teaching approaches include having students dispense with photographic images entirely and paint directly on film. Asking them to work with the mechanical, kinetic and phenomenological character of the medium allows students to explore personal histories and recover a sense of the past through contemporary imagery. Students use film as part of installation or performance work to create poetic documentaries of persons, places or situations. They may also explore possibilities of motion graphics using new and traditional animation technologies, as well as alternative forms of narrative, documentary and/or humor.

NEW GENRES

For students exposed to relentless popular culture, different communications technologies and myriad media issues, New Genres is the ideal place for art making that includes everything and anything the artist can justify. "If a student wants to rollerblade through the studio on his hands, that's allowed if the action is backed conceptually," says artist and New Genres professor Tony Labat. "[New Genres] was established as an alternative to other disciplines. Object making became limiting for some artists, and we were the natural evolution."

Professor Paul Kos, who has taught at SFAI since 1978 and is an alumnus of the school, witnessed this evolution first hand – from what was originally called Performance Video to what became New Genres. Kos claims the discipline defies description. "When you try to define New Genres, it will resist; if you do define it, it will mutate. We talk about art here, not craft. Students come to SFAI because they want to go beyond craft." Both Kos and Labat maintain that New Genres is actually born of sculpture, with its three-dimensional, spatial and time-based concerns. This new direction for sculpture included the earthworks and bodyworks performances in the late 1970s. These personal video tapings ultimately became sculptural installations – in essence, documented performances.

New Genres is a "sacrificial lamb," according to Labat, as alternative music, independent film and the computer move into the mainstream. Camcorders make cheap homemade features possible. Narratives are invented on the spot. Labat, who was the first United States artist to receive a residency at the Academy of Media Arts College in Cologne, Germany, declares, "[New Genres] is like Ellis Island; we get the creative exiles, immigrants and fugitives who look to music, video installation and performance as a means for expression." Students' work touches upon issues of censorship, philosophy and politics. They are encouraged to create their own means of expression, but this freedom requires responsibility.

Associate professor Sharon Grace, recipient of fellowships from the NEA and the Rockefeller Foundation, addresses the nature of this responsibility. "Students must be clear about their intentions and must be informed by the history of art with all its complexity and revisionist views. Our studio classes have always centered on rigorous critique. Initially, this can be hard on younger egos, but eventually, students learn to use this as a necessary and useful tool." Grace, who has exhibited throughout the world, including the Venice Biennial in Italy, believes that New Genres is the original interdisciplinary department; the work created emerges from the intersections of all media. She says, "Research involves anything from forensic science to gesture analysis, and we work from a solid concept that can be realized in any medium that works."

Concludes Labat, "The beauty of this discipline is that since we're not committed to anything, we can change with the times as they change. We are visionaries — devil's advocates and also mirrors of our culture and society." Conceptually based and not defined by any one medium, New Genres draws the student looking to the horizon for stimulation and inspiration.

PAINTING

Early this century, cafes along boulevard du Montparnasse in Paris pulsated with artistic life, serving as the unofficial creative nucleus of the artistic world. Today, the academic community has replaced the cafe as the forum where artists debate ideas – a tradition that the San Francisco Art Institute has encouraged for over 125 years. Painting – perhaps the most traditional art form discussed across many a bohemian table – remains a vital discipline at SFAI. Graduate Program director Pegan Brooke, who has paintings in public and private collections throughout the nation, including the Guggenheim Museum in New

York, asserts, "I have done work in all media, but I always come back to painting because I like the tradition and everything connected with it. "

At SFAI, the rudimentaries of painting are not the main focus; a "fundamentals" class does not exist. Instead, each student's progress is monitored closely. Questions of color, perspective, chiaroscuro, etc. are addressed when appropriate. Every effort is made not to stifle a student's creativity with too much initial instruction. Says artist Bruce McGaw, a professor at the Art Institute since 1957 whose work is exhibited widely and who studied painting with Richard Diebenkorn, "The Art Institute is a diverse place where open inquiry is the ideal. New forms – new interpretations of old forms – are all possible here. Yet we make reality clear to the students; we sharpen their creativity and resourcefulness so they can become responsible artists in a materialistic society."

One way the school accomplishes this goal is by encouraging students to look beyond the school to the world outside its windows. Sometimes this means bringing the community to them. Market Street Transit, a graduate class taught in the spring of 1996, brought 24 bus shelters donated by the city to SFAI's painting studios, where students created socially relevant, message-oriented art directly on the structures. Painting from nature, in a figurative or abstract style, is also encouraged through the use of models and set-ups, though students who prefer to work from their imaginations are free to do so.

"From my perspective, SFAI has the strongest Painting Department in the country," asserts Pat Klein, who came to teach at SFAI as a visiting artist in 1984 and never left. "We encourage risk-taking. We give our students direct access to a permanent and visiting faculty who have tremendous range and represent a dynamic cross-section of local, national and international artists and scholars." Klein's recent paintings integrate thought and memory, ideas she often emphasizes with materials that have a memory base, such as chalkboards. Encouraged by this approach, students also use any possible tool to strengthen their own message. Some create pure paintings; others apply paint as part of a larger group of materials in assemblages that might include sculpture and photography. Artist and professor Franklin Williams goes even farther, stressing the importance of individuality by inviting students to push the boundaries of painting at all costs. He states, "Among artists, differences count. I seek out mavericks who can accept their gifts fearlessly. Then I teach them by listening, by staying out of their way."

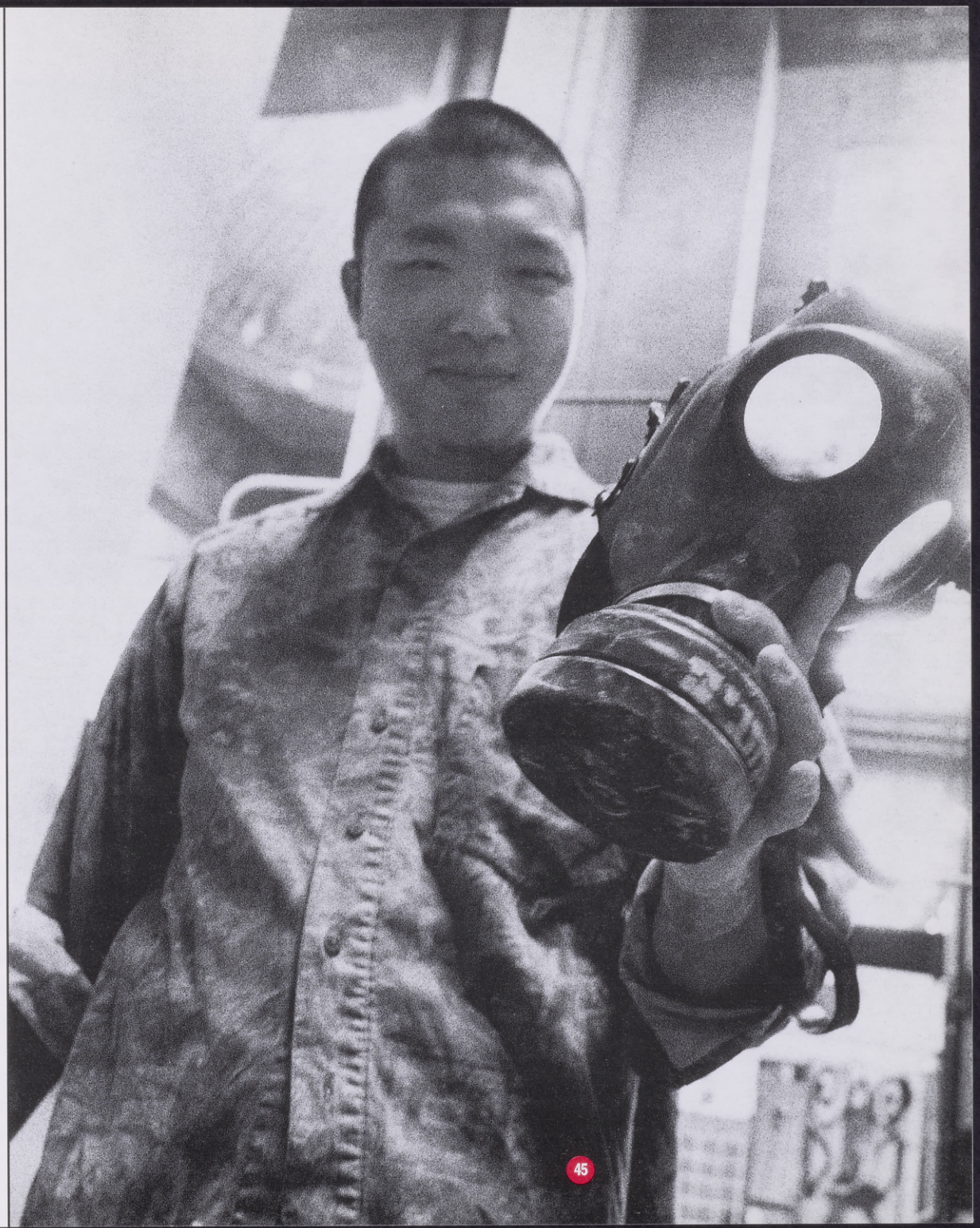
Although they ultimately pursue their own creative paths, students do benefit from their exposure to the varied painting styles of SFAI professors. McGaw's work is considered figurative, yet it operates on a metaphoric level to "provoke poetic drama or poetic thought," he explains. "I like to let my paintings act on the viewer. It is not interesting to me if paintings give up everything in one viewing. I allow for further insight." Associate professor Irene Pijoan's paintings are abstract with figurative elements. "My work tracks awareness in the present moment, evoking dissonance and chance with densely painted surfaces and discordant patterns, " says the Swiss-born artist. "I also want my teaching to reflect this kind of immediacy. I try to remain diverse and teach advanced painting by leaving the structure open with ongoing, intensive critiques. My color class, on the other hand, is very structured, with specific assignments." Pijoan, who challenges her students and informs them about contemporary developments in painting and art, concludes, "I empathize with my students' drive and ambition. There is a lot of passion here, and we all thrive on the school's anarchic spirit."

PHOTOGRAPHY

Photography at the San Francisco Art Institute is more about making photographs than about taking them. Inspired by her passion for the photographic medium and its ability to transcend reality, artist Linda Connor creates images that "evoke responses on the border

between the world we know and the one we can't know." Recipient of a Guggenheim Fellowship among numerous other awards and a professor at SFAI since 1969, she is particularly intrigued by sacred places; specifically, the various ways different cultures construct them to reflect their beliefs. A sanctuary's design, especially the approach to an altar and the way light is manipulated, influences her work. Connor explains, "I'm concerned about the powerful and elemental forms that one uses in art all the time."

Connor has taught and lectured throughout the world – from the American Culture Center in Jerusalem, Israel, to the Technical College in Athens, Greece – and draws upon 30 years of studying photography more than upon her own work when teaching. However, her interest in belief structures and ritual led to the creation of SFAI's "Sacred and Profane," a class where students work on their own projects and discuss them in sometimes unexpected historical terms. If a mask is an element in a student's photograph, the class might explore the nature of identity and the use of masks in different cultures. Another student's work might inspire a discussion that builds from beauty and vanity to moralistic etchings and the role of Eve. In other classes, contemporary issues are addressed. The computer is treated as a viable tool for photographers; so is the 8X10 view camera with its 100-year-old design. Says Connor, "There will always be new technology, but it doesn't



necessarily enhance the meaning of what an artist is trying to say."

Photographer and professor Hank Wessel, who has exhibited at the Museum of Modern Art in New York, the San Francisco Museum of Modern Art, and the Art Institute of Chicago, deems other aspects of the Photography Department important to students. "One of our greatest strengths is the diversification of the regular faculty in conjunction with a vital visiting artists program," he says. Chinese-American professor Reagan Louie, who has a particular interest in ethnic diversity, is fascinated by the ways in which a culture shapes an identity and explores this idea in his photographs and teaching. He explains, "I work hard to get my students to discover their own way of creating art, and my goal is to make sure that their work doesn't look like the faculty's." Louie also points out that the artist's role in society can go beyond making art – beyond showing in galleries and museums – to empower the community in unexpected ways. "One graduate might become an investment banker who is the most creative in the field, another might invent a new way of getting low-income housing," he says. " Yet another might use photographs taken throughout the world to come up with ingenious food sources."

Professor Jack Fulton brings yet another point of view to the Photography faculty. "I've become known for placing text in my photographs, and perhaps that's why my work is described as literate," he remarks. "When I go to France, I might be inspired to photograph my interpretation of pointillism; if I go to Nevada, the Silver State, I may choose to work in black and white because of its silver base. I am in awe of nature, perhaps because I grew up in Marin shucking oysters on Tomales Bay. Yet, more than anything else, I consider myself a street shooter, seizing the moment like Cartier Bresson." Fulton values the Photography Department's commitment to enable students to pursue any direction with their work; he believes that his particular task is to help them find their artistic voice while becoming accomplished in the medium.

Connor adds, "Rather than being a vocational school, the Art Institute is a place to create fine art, and photography is a rigorous art form that requires intense and serious pursuit. The most important thing that students learn here is to be resourceful and creative."

PRINTMAKING

Before images were carved on stone or cut from wood, before ink and paper were invented, someone may have looked back at their footprints in the sand and been inspired by the possibilities. Such leaps of the imagination are encouraged in San Francisco Art Institute's printmaking studios, where interest in this traditional art form has been revived by new image technology. Artist and associate professor Al Smith explains, "So many of the metaphors of the new software are shared by printmaking. The same visual problems must be solved by the artist. Computers are just the second wave of publishing technology."

Just as computers are now doing, printmaking revolutionized the reproduction of images and text for distribution, evolving into a fine art for which the Bay Area is renowned. Students attend school just a few hills away from one of the country's finest art presses, Crown Point Press, as well as Teaberry Press, Limestone Press, Magnolia Editions and Made in California, among many others. Every spring, the Achenbach

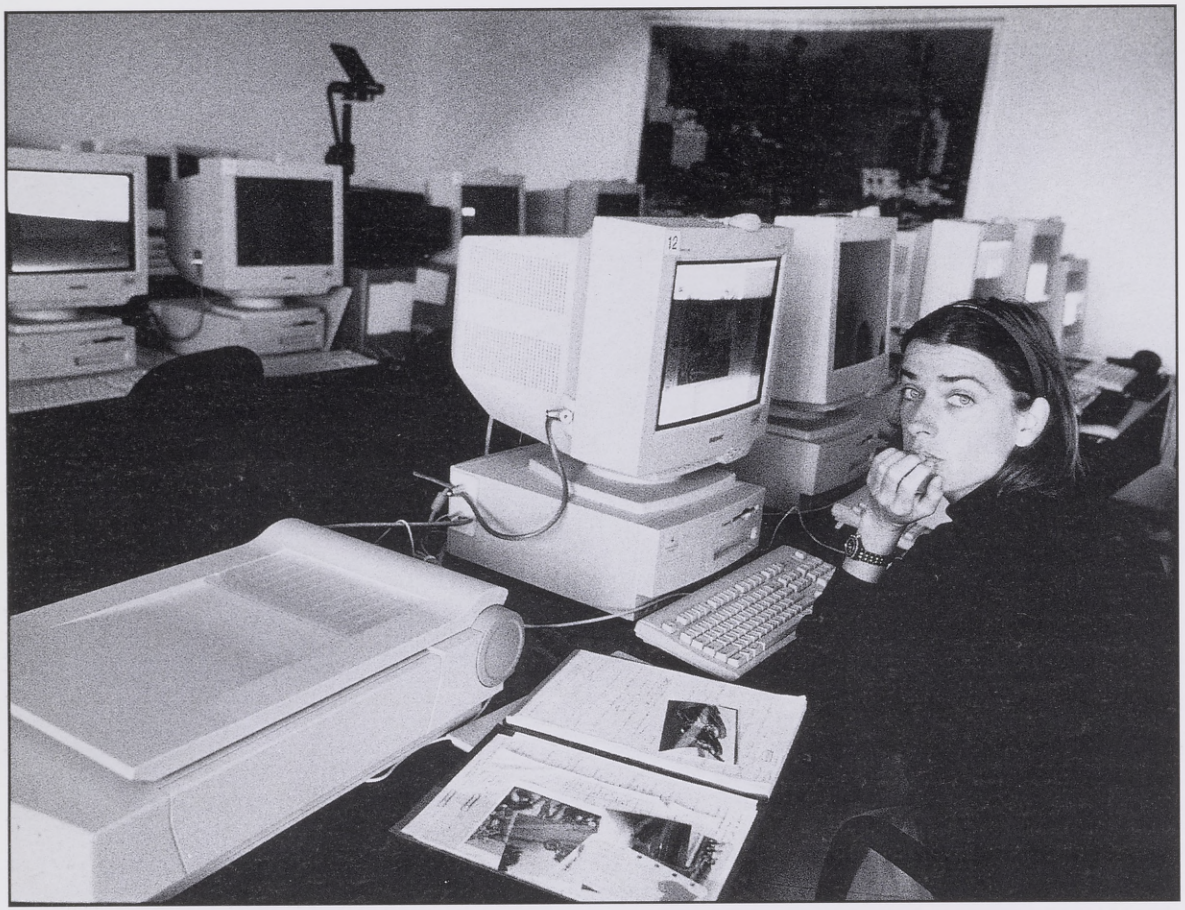
Foundation of Graphic Arts — the most extensive fine art print collection west of the Mississippi housed at the recently renovated hi-tech facilities at the California Palace of the Legion of Honor in Lincoln Park — opens its vaults to SFAI students as part of a printmaking art history class. Instead of viewing slides, they have the rare opportunity to study the actual etchings of Goya, Rembrandt and other artists. Printmaking students are encouraged, however, to expand the boundaries of this traditional field of artistic expression. Some print on boxes, some work with books. Others prefer walls or floors. Some create public art in the form of t-shirts, rousing people with image, text or an idea.

"This school supports the strong. The confident. The individual with a vision," Smith asserts. "New things happen every time a new person walks in the front door. One person or idea can put the whole institute in an uproar. That's what art can do."

SCULPTURE

When presented with a ball of mud in a beginning sculpture class and instructed by artist and professor Richard Berger to "make it look like you," some students balk – especially those who are eager for more sophisticated challenges. Yet at the end of every semester, the studio's plaster-splattered tables are laden with a bounty of clay figures and ceramic heads. Silent witnesses to each student's struggle and triumph, they are also manifestations of what Berger calls "mind over matter; my definition of the visual arts."

The sculptor's blank canvas is empty space that must evolve into a three-dimensional work of art. Yet the process of creating an object that is spatially dynamic is far from ethereal, as sculpture is one of the most tactile fields of artistic expression. "When visiting artist Linda Fleming taught here for awhile



and did a large-scale piece, she was observed in the studio climbing, sawing, welding," explains Berger, who has taught at SFAI since 1970. "Most of us on the faculty work on our own [pieces] here, and students see for themselves how other artists solve problems dimensionally."

Inspired by the tradition of the Bauhaus, visiting sculptor Anita Margrill challenges students to go out into the world as artists who create pieces that are also functional, a concept fundamental to her large, kinetic sculptures. Public art, art with technological applications, and projects with environmental considerations are just some of the possible ways to integrate their work into the culture. Form, structure and aesthetics are equally emphasized. Margrill says, "Coming from an architectural background, I teach my students to look for problems, a very creative mind set that helps artists to think conceptually. I always ask them, 'What is it that you want to say?'" The next step for each student is to find the medium that will say it best.

Creator of numerous environmental installations, professor of Sculpture/Ceramic Sculpture John Roloff's work is in the permanent collections of the Smithsonian Institution and the San Francisco Museum of Modern Art. He says, "I am most interested in interdisciplinary works that address science, politics and the nature of the materials used. When I teach, I emphasize the notions of risk and failure and even have my students evaluate what these words mean within the context of art." Like Margrill, Roloff is more concerned with questions than answers. His geology background inspires an interest in material, from its natural origins to the industrial processes that refine it, and he often works with non-classical art materials such as rubber, concrete and laundry soap.

In contrast, Bay Area native Robert Rasmussen works primarily in clay. He says, "Ceramic sculpture and handbuilding are the main thrusts of my work, and I look at clay as a medium, not a style. " Rasmussen also works with glass, metal and wood, sometimes combining these materials with computer image print-outs. "The idea of interdisciplinary applications is nothing new," he points out. "Artists use whatever we can to solve our spatial problems. At SFAI, I teach what I do."

SUPPORTING DISCIPLINES

Art History, Theory and Criticism

Art History at the San Francisco Art Institute is presented as a kind of theater. When the lights come back on and slides are put away, images of the work of prominent artists remain in a student's mind the way a good story or film would – creating an invaluable visual reference that adds richness and depth to his or her own artistic endeavors. Presenting students with this kind of meaningful art history experience has always been poet and professor Bill Berkson's personal mission. He explains, "I want to help students make it all fit – all the studio and non-studio work." A writer of art criticism before joining the San Francisco Art Institute faculty in the mid-1960s, Berkson came of age in New York a decade earlier when that city was where all arts intersected, an experience that shaped his holistic view of art making and art teaching.

SFAI's unique approach to enriching each student's creative evolution includes a broad range of classes and lectures designed to integrate issues of contemporary art with historical artistic concerns, putting all of it into a context that is relevant to the student's own art making. Inspiring individual discovery and reflection rather than connoisseurship, classes focus on theory and criticism that will enhance the student's ability to better understand the nature of art in general, his or her own work, and the work of others. The art history program also takes advantage of the Bay Area's diverse visual arts offerings.

For example, the Spring Salon lecture and discussion class – named for the 18th- and 19th-century salon reports that covered important exhibitions in Paris every year – gets students out into the community to study the art being made around them. They are assigned shows to see each month, from gallery and museum exhibits to performance art and film, and given a context within which they must base their observations. Berkson says, "There is this totally undefined zone called 'art.' Some students come here to tell you what it is, others come because they want you to tell them. Whatever art is, knowing where it came from can only help the student committed to the studio and a personal search for where art is going."

Letters and Science

Art thrives on curiosity, and students at San Francisco Art Institute are curious about many aspects of art and culture, not just those related to their particular areas of study. The Letters and Science Program provides them with informative and innovative courses in the humanities and social and natural sciences that ground their artistic development in the ideas of the general culture. With an emphasis on research, analysis and criticism, studies include Western culture and history and the cultural history of non-Western traditions, a curriculum considered as important to the education of art students as studio courses. Letters and Science Program director Bill Berkson emphasizes, "Non-studio classes occupy 40 percent of a student's class schedule."

Travel opportunities also inform students about the world. In early winter, they can visit the colorful mountain village of San Miguel de Allende, a dusty three-and-a-half-hour bus ride northwest of Mexico City. In an intimate setting, they experience a culture and its art through first-hand observation. Another trip takes students to Apache and Hoopa/Yurok reservations to observe how different tribes live and make art. A summer semester in China exposes them to a vast and varied land filled with study opportunities, from art and aesthetics to anthropology and sociology, presented in the vocabulary of that country's values.

Offered on campus in the spring and fall, Methodologies of Modernism, a comprehensive history of modern culture and thought, helps students understand their own and other's work within an intellectual, historical and aesthetic context. Uniquely designed to breath life into historical periods and ideologies with concrete examples from the visual arts, music and literature, this class is taught by a team of three instructors over two semesters. It is supplemented by a carefully crafted and continually refined reading list.

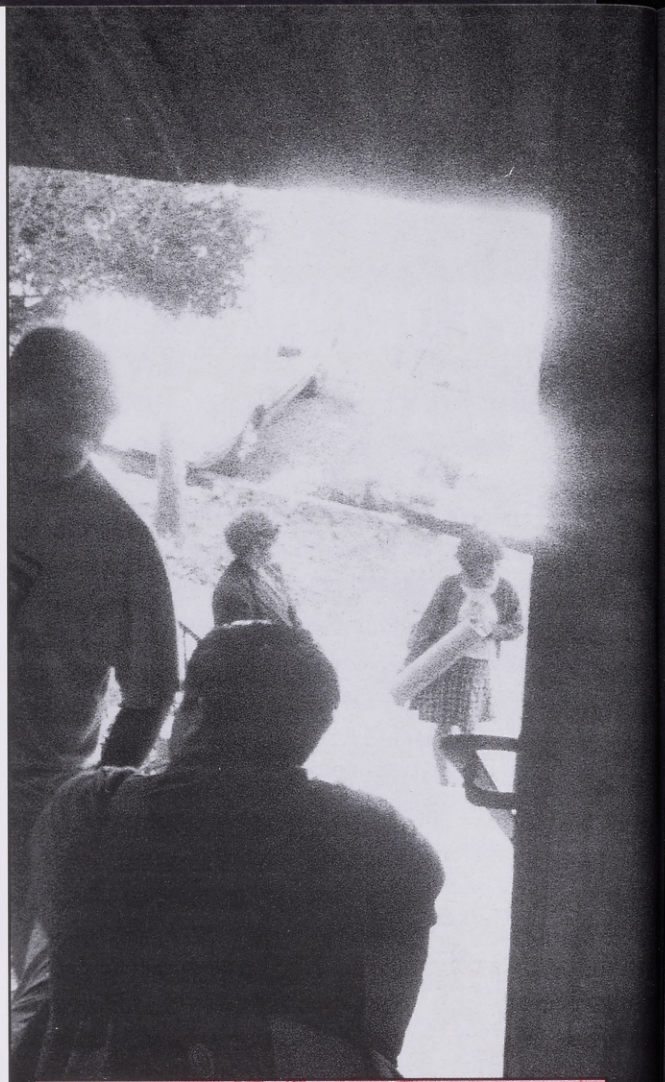
The Curriculum

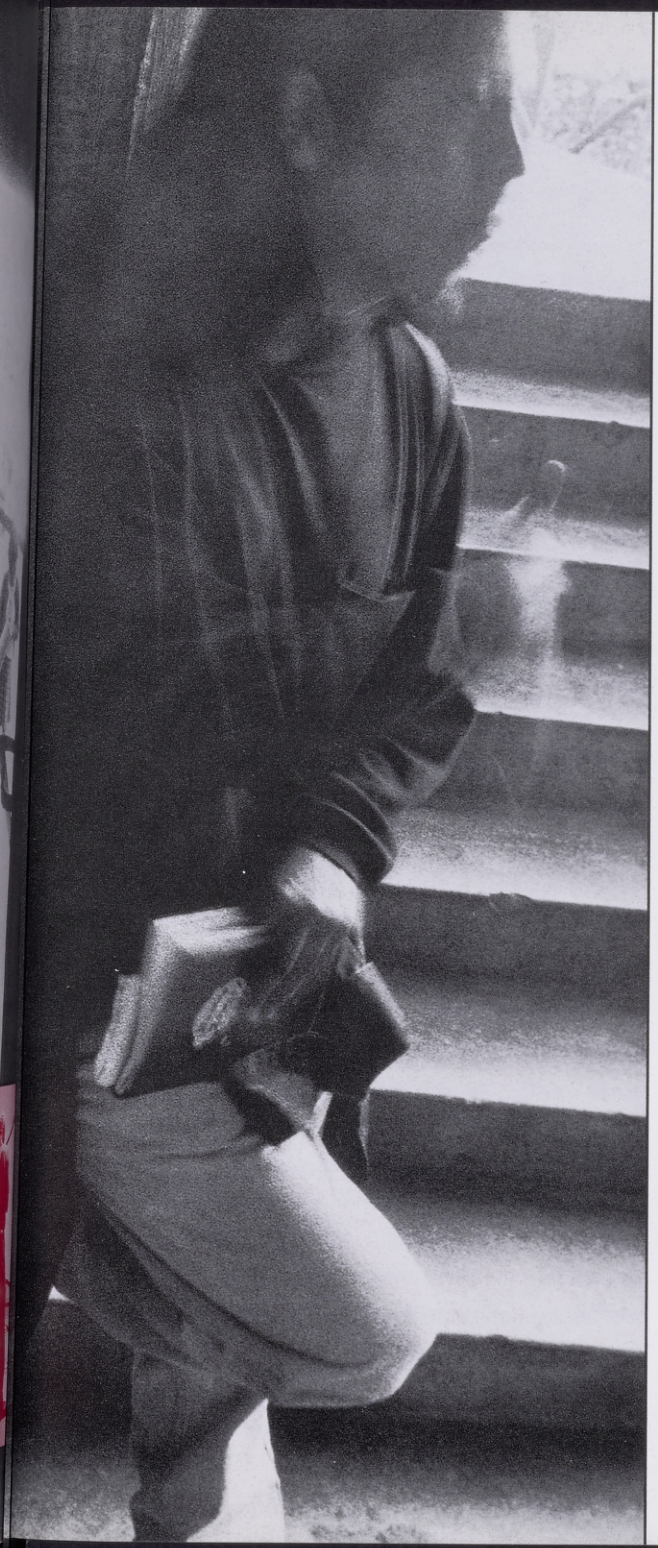
Housed in a Mediterranean-style building with a bougainvillaea-draped entrance, the San Francisco Art Institute looks like what it is — a school that prepares each student for a life in the arts. SFAI offers an innovative education in the fine arts by providing an intensive studio environment and using a rigorous critique process. Rather than provide a traditional foundation program, SFAI trains students on a deeper level — to become creative thinkers who are capable of excelling in any endeavor they choose, and to approach art conceptually rather than concretely. Given such an open framework, students who attend San Francisco Art Institute must be self-motivated. They should also expect to be challenged.

To help students become consummate artists, SFAI is structured as an interdisciplinary school with majors. The resulting broad and flexible curriculum requires that they be responsible and motivated enough to design their own programs. Once they adopt a course of study, students work with one another and a faculty of practicing artists in a mutually supportive atmosphere that promotes diversity and emphasizes the importance of engaged discussion to the artistic process. Each student enjoys the type of individual attention that only a small school can give. One-to-one relationships between students and faculty are designed to provide information, criticism and encouragement while helping students develop their own sense of themselves as artists. To enhance each student's education experience, the Art Institute's roster of outstanding and accomplished faculty is augmented by an active program of guest faculty and visiting artists in all media.

The school's unique position as a vital member of the local, national and international art world is emphasized by innovative classes that expand the artist's visionary role beyond the walls of the studio, encouraging interaction with the larger community. In particular, the school creates a variety of opportunities for students to take advantage of the Bay Area's thriving art, film, performance, photography and video enclaves.

The San Francisco Art Institute is regionally and nationally accredited. It offers studies leading to Bachelor of Fine Arts (BFA) and a Master of Fine Arts (MFA) degrees, and a Post-Baccalaureate Certificate. While the BFA, MFA and PB programs place strong emphasis on the studio components of the curriculum (primary disciplines), the academic components (supporting disciplines) are also considered essential to the development of the professional artist.





THE BFA PROGRAM

Perhaps the most important skill for an artist is the ability to think creatively. Though important, technique is secondary to the idea an artist wishes to express. The San Francisco Art Institute's faculty of artists are dedicated to teaching students to solve visual problems creatively. Says Undergraduate Studio Program Director Janis Lipzin, "We are very idealistic. There is no pretense that we're preparing students to go into a specific skill or career. We're educating them to be creative thinkers, and our mission is to enable students to think of themselves as fine artists."

The BFA Program curriculum is designed to give students the focus to discover what they want to say and the confidence to say it. Training in, and exposure to, various media and methods helps them choose the medium that best expresses their ideas. Work is carried out by the students individually in the form of independent projects that instill accountability for the creative process, from concept to finish.

Since every artist develops in different ways, the BFA Program allows students to grow artistically according to individual makeup and preferences. It is also structured to enable students to span the disciplines with ease. Faculty and the Academic Advisor are available to guide students with their choice of art courses, but final decisions are the student's. Students pursue study in one of two general curriculum options:
(1) an interdisciplinary program or (2) a major.

If a student is enrolling in college for the first time, he/she enrolls in the First Year Program, which consists of Interdisciplinary Core: 6 units (3 each semester) structured to facilitate understanding of the technical and philosophical principles of art at SFAI; English Composition: 6 units (3 each semester); Art History Survey: 6 units (3 each semester) and 12 units (6 each semester) of studio electives.

Throughout the four years of the BFA Program, students take studio, letters and science and art history courses. The studio courses are designed to give students working knowledge of the life of an artist in and out of the studio. Letters and science courses impart a broad range of knowledge that the artist needs to work effectively in the world. Art history courses familiarize students with the aesthetics and personal resources that artists have developed over thousands of years.

Freshman Year

The purpose of first-year study at the Art Institute is threefold: to provide students with the basic skills and information necessary to begin work in their primary field of studio interest; to provide students with the

basic language skills and historical and cultural information necessary to begin college-level work in liberal arts and art history; and to provide students with a nurturing community that shares not only a common vocabulary for description, analysis and criticism, but also shares values regarding the nature of art and the artist's role in society. Interdisciplinary Core, which addresses this third purpose, gives drive and meaning to students' work at SFAI and to future careers as mature artists.

INTERDISCIPLINARY CORE

The Interdisciplinary Core provides an introductory experience for new students at the Art Institute, and is a required course for all entering freshmen. The program is structured to meet as an intensive six-hour studio workshop, and is team-taught by two faculty coordinators and other guest faculty from each of the six studio departments of the Art Institute. This studio course provides a secure foundation for the aesthetic, critical and intellectual skills inherent in the creative process: examination of the philosophical and visual concepts that nurture personal style and vision; the exploration of design theory, color theory, figurative and nonfigurative styles of art; and the vocabulary and techniques of art criticism. Class projects include work in a variety of media. The course structure integrates the student into the SFAI community and the school's values of personal integrity, rigorous criticism, creativity and risk. The goal is, primarily, a subjective transformation of the individual student. Information is presented and skills are taught not as ends in themselves, but as means to success within the SFAI community and effectiveness as mature artists functioning in the world.

ENGLISH COMPOSITION

The beginning courses in general education share the philosophy that first-year students need a secure, well-organized foundation of language, research skills and historical/cultural information. Hence, first-year liberal arts courses concentrate on the histories of the Mediterranean and European worlds in both the humanities and the visual arts, and teach the language skills necessary for research, analysis, criticism and effective written and oral communication.

ART HISTORY SURVEY

This course is designed as a survey of art history. Attention is given to moments of significant contact between people –European, African, Native American and Asian–and the kinds of art, as well as understanding and misunderstandings, generated by such encounters. Lectures interweave the fundamental chronology of Western art with thematic concerns that cut across boundaries. The format combines lecture and discussion.

STUDIO ELECTIVES

The beginning courses in a student's field of study provide technical skills for the manipulation of materials, and formal methods for shaping the color, form and space of what is seen. All beginning studio courses share the educational philosophy that "answers don't make sense unless there's a question." The relevant questions come from the individual student's experience. Thus, the "answers"— the skills and the information— must be carefully tailored to each individual student's needs.

BFA Curricular Requirements

GENERAL EDUCATION REQUIREMENTS (48 UNITS)

For all students, the BFA program includes 33 units of letters and science: English Composition (6 units), Natural Science (3 units) and Math (3 units)*, Social Sciences (3 units), Origins of the Modern World (6 units), Global Culture (3 units), Letters and Science Electives (3–6 units)* and Methodologies of Modernism (6 units). The Art History requirement is 15 units of art history: Art History Survey (6 units), Contemporary Art History (3 Units), Art History in your discipline (3 units) and Art History Electives (3 units).

*The Letters and Science Department allows students with sufficient computational skills to test out of the math requirement. Students who test out of the math requirement have 6 units of L and S electives.

STUDIO OPTIONS (72 UNITS)

Students may pursue Studio Curriculum in one of the following two ways:

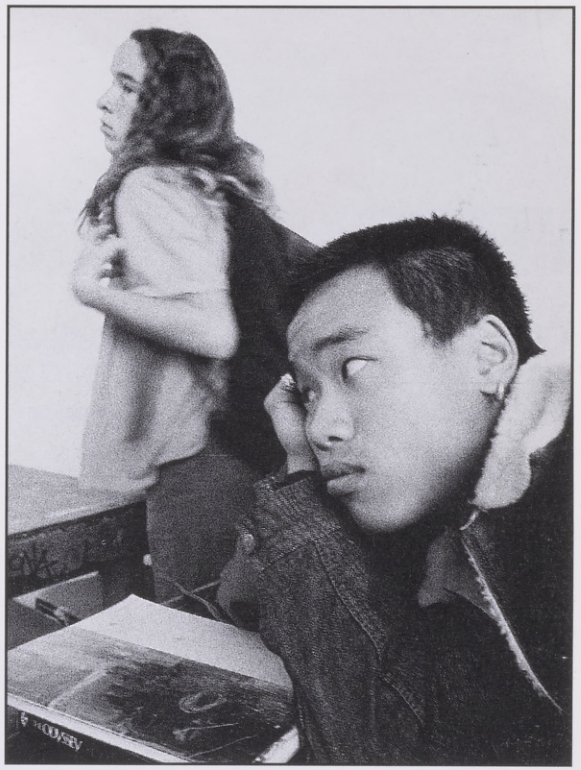
(a) Interdisciplinary (72 units). Here the student is allowed optimum latitude to develop his/her curriculum as needed. The Interdisciplinary Program is designed to meet the needs of the student who seeks to combine different aspects of art, which can best be realized by combining ideas from various disciplines. This is a program that allows students to study without a major by selecting from among a full range of studio courses. The student is required to take Interdisciplinary Core if he/she begins as a first year student, plus a senior review (3 units) and any other studio combination of 63 units, for a total of 72 units of studio courses. The Senior Review serves as a basis for a critical analysis of the breadth and quality of a student's work here at the Art Institute. With the aid of an advisor, a student has the option to change from interdisciplinary study to a major. Outline of the Interdisciplinary Program is as follows:

— 6 units Interdisciplinary Core (or proficiency in unusual circumstances) for all first-year students.

— 3 units senior review seminar.

— 63-69 units chosen in consultation with an advisor in any of department.

(b) Major (72 units). A student may opt for a major, an in-depth study in one discipline that explores an aspect of art. The major continues San Francisco Art Institute's venerable tradition of making a profound commitment to a singular art medium and exploring it in-depth within the home department. A major is 36 units specified by department and 36 units of electives, including Interdisciplinary



Core for first year students (transfer students may take Interdisciplinary Core as an elective.) All students are required to take a senior review seminar (3 units) as part of the 36 major required units. With the aid of an advisor, a student has the option to change majors or to change study from a major to interdisciplinary study. The outline of a major is as follows:

— 36 units in a department, according to the department's prerequisites, including senior review seminar.

— 6 units Interdisciplinary Core (or proficiency in unusual circumstances) for all first-year students.

— 30–36 units student's choice (electives) in any department or combination of departments.

MFA PROGRAM

MFA Curricular Requirements

The goal of San Francisco Art Institute's MFA Program is to help students develop an independent body of work to be pursued throughout their lives. Says Graduate Studio Program director Pegan Brooke, "I view a successful artist as someone who continues to make art long after leaving school. This is not easy, because art making is a sacred thing that isn't always valued by our culture. Perhaps our students will be among the generation of artists to change this perception of art and artists."

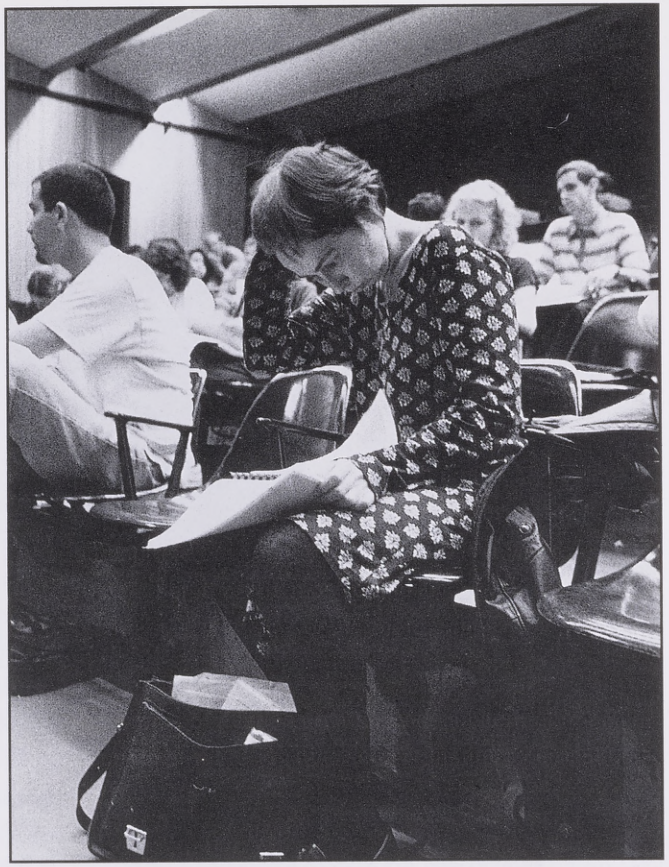
In order to help students realize their own creative goals, SFAI provides an environment of challenge and support: challenge to surpass and transform previous work — taking it further along the way to something better — and support for risk-taking and exploration of the unknown — breaking through to something truly new. The MFA Program is designed to cross over the boundaries of the various disciplines in a conscious manner, providing an interaction among students working in different media. It is also designed to meet the most challenging demands of the student who chooses to study one discipline indepth. Students may enroll in the MFA Program through the following disciplines: Filmmaking, New Genres, Painting, Photography, Printmaking and Sculpture.

First Semester
Studio Critique Seminar (in your discipline)
Graduate Tutorial (in or out of your discipline)
Theory and Criticism
Interdisciplinary Studio Seminar

Second Semester
Studio Critique Seminar (in or out of your discipline)
Graduate Tutorial (in or out of your discipline depending on above)
Theory and Criticism
Graduate Elective*
Intermediate Review

Third Semester
Studio Critique Seminar (in or out of your discipline)
Graduate Tutorial (in or out of your discipline depending on above)
Theory and Criticism
Internship/TA Program
Exhibition and Catalog

Fourth Semester
Studio Critique Seminar (in your discipline)
Graduate Tutorial (in or out of your discipline)
Internship/TA Program
General Elective*
Final Review
Exhibition and Catalog



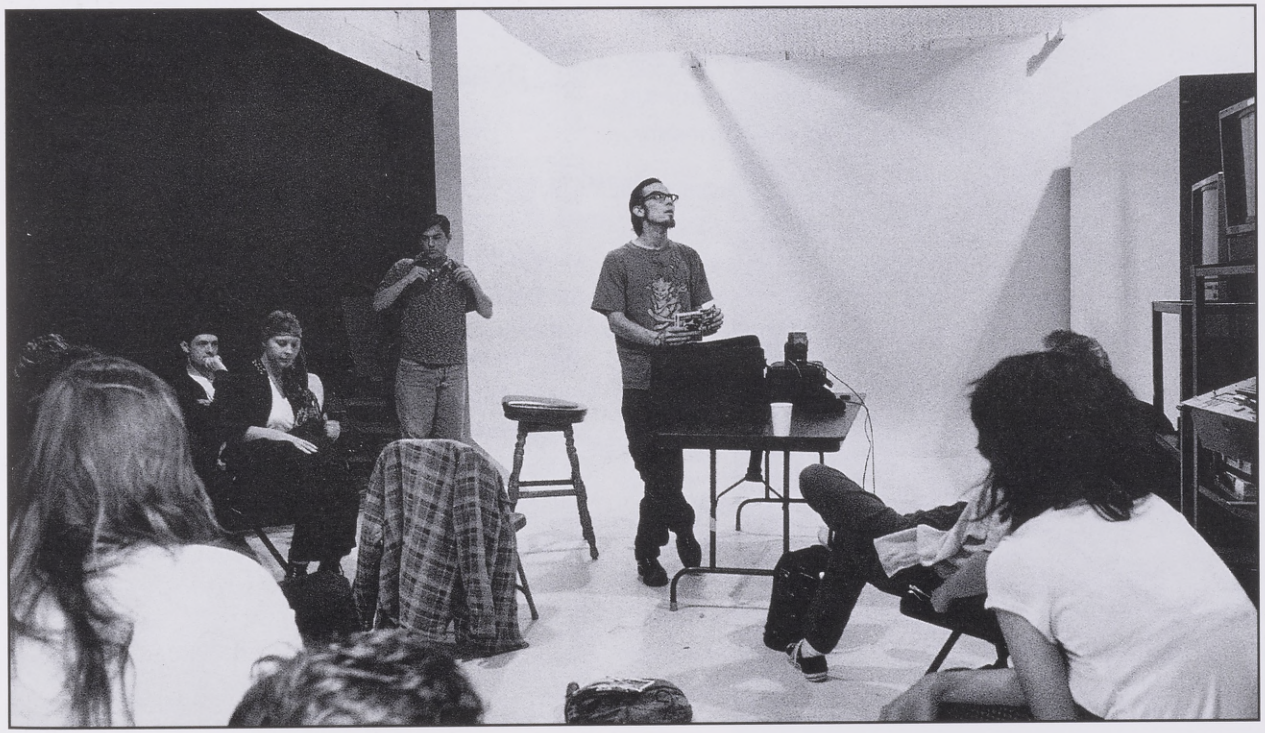
*General Electives include interdisciplinary seminars; tutorials; seminars in contemporary art history, theory and criticism; additional internships/teaching assistantships; the Professional Practices course; the history of the student's studio discipline (if such a course has not been completed as an undergraduate); or selected undergraduate studio courses. All students must fulfill the BFAart history requirement in the major prior to or concurrent with their enrollment in the MFA program, and demonstrate knowledge of Western art history. No student will be allowed to complete the MFA program without fulfillment of these undergraduate requirements.

POST-BACCALAUREATE STUDIO PROGRAM

A 30-UNIT, ONE-YEAR CERTIFICATE PROGRAM

The Post-Baccalaureate Studio Program provides students who have an undergraduate degree the opportunity to develop their studio work in preparation for graduate-level study in a Master of Fine Arts Program. Covering two semesters, it is customized to help students create a body of work that is competitive at the graduate admissions level. The Post-Baccalaureate Studio Program is primarily directed toward students who have not earned a BFA from a professional fine arts school but who have a substantial studio background. Students who do have a BFA may also be accepted. Applicants to this program may also be international students requiring a year of intensive studio work in the United States before beginning an MFA program; or persons with a degree in art who wish to pursue graduate work in a discipline different from their undergraduate major.

The studio curriculum combines the tutorial aspect of graduate school with the formal course work of an advanced undergraduate program. Students supplement their studio work with one art history classes and a Post-Baccalaureate Critique seminar each semester. Thirty units are required to complete the program. Completion of the Post-Baccalaureate Studio Program does not guarantee admission to the Master of Fine Arts program. Admittance is at the invitation of the faculty.



POST-BACCALAUREATE CURRICULAR REQUIREMENTS

Semester I

Post-Baccalaureate Seminar
Graduate Tutorial
Art History
Two Undergraduate electives

Semester II

Post-Baccalaureate Seminar
Graduate Tutorial
Art History
Two Undergraduate electives

Other Academic Programs

THE ARTIST-TEACHER

This two-semester class is designed to prepare students to become artist-teachers at the elementary school level. In the first semester, guest artists from throughout the Bay Area visit SFAI to provide both oral and hands-on instruction/demonstration of work designed for the elementary classroom. The class organizes a field trip with workshops for children and culminates with student presentations of their own 10-week curriculum plan. Successful completion of the first semester will prepare students for teaching at New Traditions Elementary School, a public school with an ethnically diverse student body, during the second semester. The goal of this class is to provide students with the basic principles and requirements for developing a culturally inclusive, student-centered arts education.

INDEPENDENT STUDY

Academically outstanding junior undergraduates may propose an Independent Study project of one semester in length, undertaken outside the Bay Area. Independent Study projects are subject to the approval of a studio faculty sponsor, the Undergraduate Studio Program Director and the Dean of Academic Affairs.

Independent Study credit may not exceed 12 semester units for studio credit or 3 semester units in Letters & Science/Art History. Only one semester or one summer session of Independent Study may be taken for credit.

INTERNSHIPS

The SFAI internship program is designed to help students expand their art training into arts-related industry, nonprofit organizations, social service agencies with arts components, non-traditional teaching environments, schools and other areas where they can gain and offer arts-related expertise. Over 200 listings of internship programs are available in the Students Services Office. Internship students work part-time in a wide variety of art-related positions — including film studios, galleries, museums and nonprofit alternative spaces — throughout the Bay Area, other U.S. cities and Europe. Students have also received internships at magazines and governmental agencies. They may also propose their own internships.

Internships have a dual benefit: they help students gain an understanding of the workplace while receiving on-the-job training, and they expose students to ideas outside the studio, broadening their understanding of the artist's role in society. The Internship Program at San Francisco Art Institute offers undergraduate and graduate students an opportunity to establish careers in the arts while earning course credit toward their degrees.

Undergraduate students who have completed a minimum of 45 units and are in good academic standing may register for internships as long as half of their academic course load during a semester is taken in regularly scheduled classes. A maximum of 6 units of internship courses may be applied toward the BFA degree.

NEW YORK STUDIO PROGRAM

The New York Studio Program provides a special educational opportunity for two upper-level students per semester to pursue study in a New York studio. The program includes regular critiques, weekly seminars, evening lectures, visiting artists and regular faculty evaluation of student progress. Eligibility is limited to sophomores or juniors in good academic standing with at least one year in residence at SFAI.

Interested students should contact the Undergraduate Studio Program Director in March for placement for the following Fall or Spring semesters. The Undergraduate Studio Program Director will select students whose work demonstrates a significant level of achievement and who will benefit from a semester in New York.

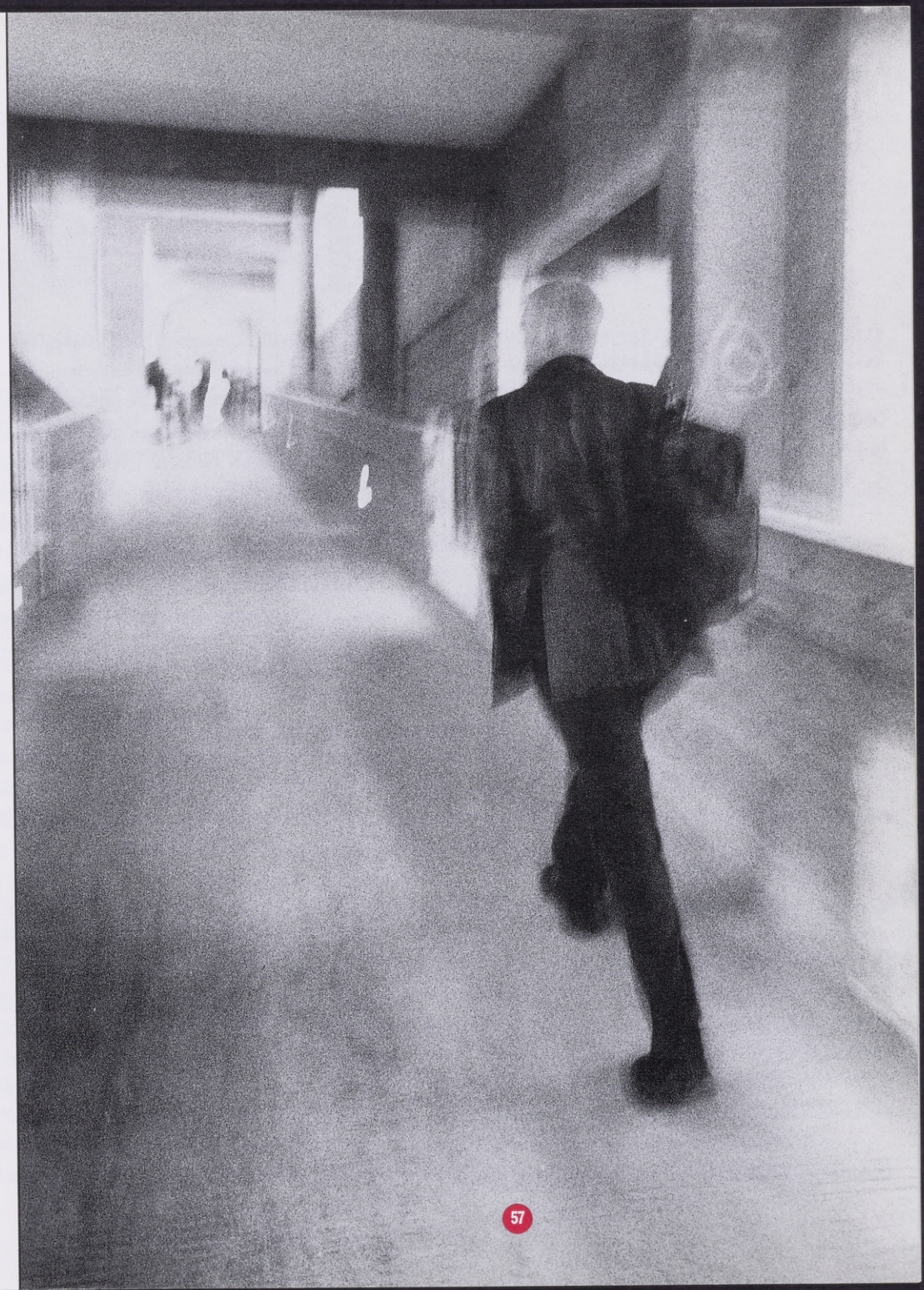
Information and application materials are available from the Dean of Students.

The New York Studio Program is sponsored by the Association of Independent Colleges of Art and Design and administered by Parsons School of Design, a division of the New School for Social Research. Students who do not arrange their own housing in New York City may reside in University housing facilities in Greenwich Village.

Student Mobility

The Mobility Programs offer students an opportunity to participate in a one-semester exchange program at another art school in the U.S. This program is sponsored by the Association of Independent Colleges of Art and Design. Selected students register at their home institution, and attend one of the following participating schools:

Art Academy of Cincinnati
Art Institute of Boston
Art Institute of Southern California
Atlanta College of Art
California College of Arts and Crafts
Center for Creative Studies
Cleveland Institute of Art
Cooper Union School of Art
Corcoran School of Art
Kansas City Art Institute
Kendall College of Art and Design
Maine College of Art
Maryland Institute, College of Art
Massachusetts College of Art
Memphis College of Art
Milwaukee Institute of Art and Design
Minneapolis College of Art and Design
Montserrat College of Art
Moore College of Art and Design
Otis School of Art and Design
Pacific Northwest College of Art
Parsons School of Design
Pennsylvania Academy of the Fine Arts
Pratt Institute
Rhode Island School of Design
Ringling School of Art and Design
School of the Art Institute of Chicago
School of the Museum of Fine Arts, Boston



International Study

In addition to study opportunities in the United States, SFAI has established exchange programs with the following foreign schools:

Emily Carr College of Art and Design, Vancouver, Canada

Akademie voor Beeldende in Enschede, The Netherlands

Rietveld Academie in Amsterdam, The Netherlands

Hochschule fur Bildende Kunste, Braunschweig, Germany

Ecole Nationale Superieure des Beaux-Arts, Paris, France

Nottingham Trent University, Nottingham, England

Liverpool Polytechnic,Liverpool, England

Osaka University of Art, Osaka, Japan

Glasgow School of Art, Glasgow, Scotland

Akademie Vytvarnych Umeni, Prague, Czech Republic

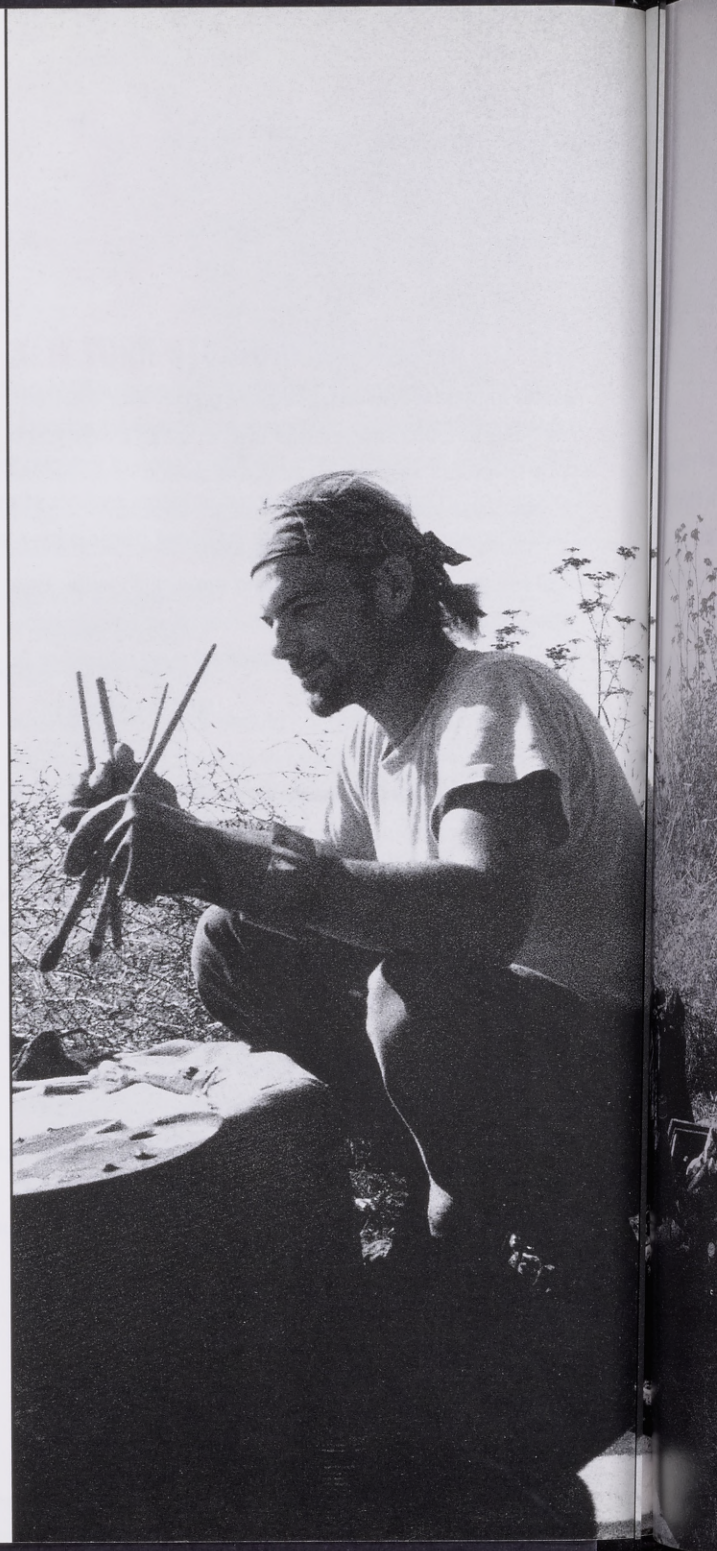
The Mobility Programs operate on a space-available basis, with the approval of the Undergraduate Studio Program Director at SFAI and the host institution. Full credit is given for satisfactory work. Eligibility is extended to all SFAI undergraduate students in good academic standing who have completed a minimum of 45 units at SFAI. Applications are available from the Dean of Students.

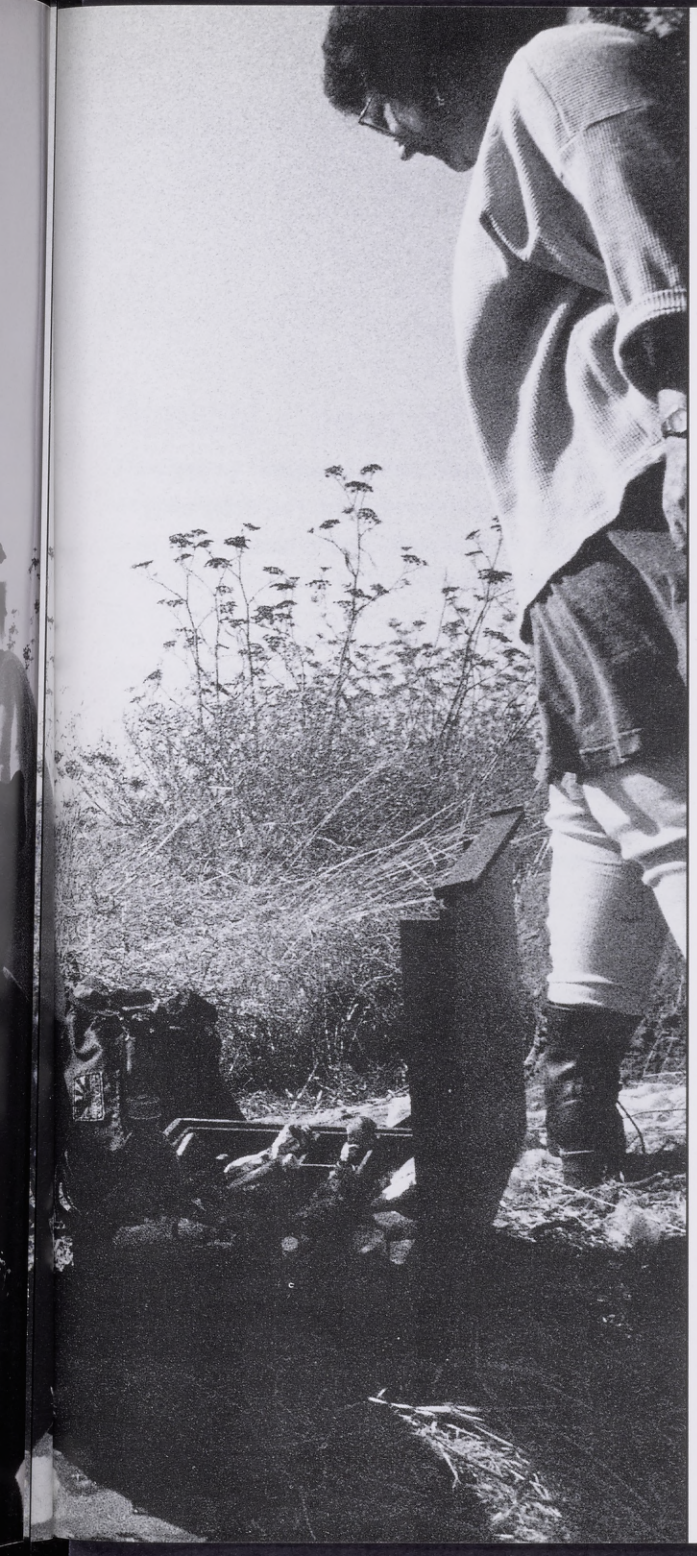
Summer Semester

Summer semester at the San Francisco Art Institute offers a unique opportunity for more sustained and intense interaction with special faculty. New and continuing students who wish to receive college credit for their work may participate in regular courses during Summer Session courses, meeting daily for one, two- and four-week periods in June, July and August.

The Summer Session allows for exploration in all studio disciplines: Photography, Painting/Drawing, Sculpture, Ceramics, Printmaking, Digital Media and New Genres, as well as specific areas of contemporary art and art history. Topics in specific areas of contemporary art have included Art Writing, Public Art, The Culture of the White Mountain Apache and the Theory and Practice of the Spiritual in Contemporary Art.

Faculty have included bell hooks, Carrie Mae Weems, Millie Wilson, Karen Malik, Bill Berkson, Kathy Acker, Moira Roth, Valerie Soe, Fred Martin, Brian Freeman Catherine Lord and Fred Wilson. Students who wish to combine academic work with travel may choose to participate in other summer programs in Europe, Asia and Mexico, including a photography class in San Cristóbal de las Casas, Chipas, Mexico.





CO-CURRICULAR

Programs

Mirroring the city of San Francisco, the San Francisco Art Institute is a creative and progressive place that nurtures its artists. Its hallways, studios and gathering spots are filled with diverse individuals with distinct needs. The Co-Curricular Programs at the SFAI are designed to address those needs – to anticipate the special needs of students in general, and art students in particular – and to recognize that, beyond their work in the studio, all aspects of a student's life must be supported along the way to graduation.

The school's relatively small undergraduate student population of approximately 600 makes this possible. Although each student fits a different profile – half are men, half are women, one-tenth are from 25 foreign countries, and the remainder are from other regions of the United States – SFAI programs ensure that each student has access to the resources that cater to his or her varied and changing needs. Whether it's helping a student look for an apartment or a part-time job, cope with the everyday demands and stresses of student life, or decide which courses to take, a program exists that can help.

As students adjust to SFAI's academic community, services such as counseling and health care comfort and reassure them when they need support. Other programs offer advice and provide channels for positive energy when students seek extra challenges or set new goals. The latter includes activities, employment opportunities and internships.

In short, the San Francisco Art Institute's Co-Curricular Programs were created not only to make student life easier, but also to make the years spent at SFAI some of the most productive, rewarding and memorable of their lives. A brief summary of each program follows.

The Office of Academic Affairs administers all aspects of the San Francisco Art Institute curricula.

The Academic Advisor

The undergraduate Academic Advisor is available to outline the academic and studio requirements for graduation. Students are encouraged to meet with the advisor to discuss their educational goals and special academic programs. In addition, the Academic Advisor provides information on the services available through the Academic Resource Center.

Academic Resource Center

The Academic Resource Center is committed to the educational development of the students at the San Francisco Art Institute. The goal of the center is to provide an environment where students may enhance

their learning skills and take an active role in their education to meet academic and studio requirements for graduation.

Currently enrolled SFAI students serve as peer tutors. They provide writing assistance for organizing, developing and editing essays and term papers. Tutors assist in developing strategies for note taking, study practices and time management. Study groups are organized during mid-terms and finals to encourage preparation for exams.

In addition, the Academic Resource Center provides accommodations for students with documented learning disabilities, computer training and tutoring for international students to develop speaking, listening and English grammar skills.

Activities and Events

The Student Services Office functions as a center for all student activities. The organization, funding and publicizing of parties, workshops, film screenings, Diego Rivera Gallery openings and events sponsored by the Student Union are coordinated by Student Services.

A weekly newsletter is also published by the Student Services Office and distributed to students in their mailboxes.

Career Resources

Career development as an artist involves integrating the business of art with the creative and educational process. Available to all students and alumni by individual appointment, the Career Resources Program assists with marketing the unique skills of artists through career counseling. Services include everything from help with resumes and preparation for interviews to guidance in documenting, presenting and pricing art work. The Career Resources Program specializes in all aspects of grant applications, including targeting grant sources and portfolio preparation. Brown Bag Workshops and small discussion groups scheduled throughout the academic year provide practical information about the business aspects of the art world by introducing students to experts in different fields. Ranging from dealers to copyright attorneys, these guests address topics individually and on panels. Recent topics have included "Approaching Galleries for Exhibitions," "Working in the Film World" and "Pricing and Selling Your Work."

Counseling Services

Short-term personal counseling is offered to degree students individually and in groups. The Counseling Center is open each weekday and is located next to the Student Services Office.

The pursuit of artistic excellence, like the problems of daily life, can often be frustrating, lonely and discouraging. Students are invited to go to the Counseling Center to talk about anything they wish. The Counseling Center provides a supportive place for in-depth dialogue on issues such as relationships, loneliness, current or past abuse, motivation, assertiveness, self-image, alienation, blocks to creativity and your artwork, interpersonal communication, sexuality and transitional adjustments. All matters discussed with the counselors are confidential. Groups have been formed in the past to talk about making art as a second career, learning differences, empowerment issues for women, and adjusting to life in San Francisco and at the Art Institute.

Health Insurance

The Art Institute makes health insurance available to students. For more specific information, contact the Student Services Office. Health insurance is required of all international students.

Housing

The Student Services Office offers information and advice on finding an apartment and/or a roommate in San Francisco, provides a housing newsletter and maintains a housing bulletin board listing room and studio shares in the city.

Student Services has information on short-term housing options. Counseling Center staff can provide assistance with roommate problems and conflicts. Information on tenants' rights and other legal issues, as well as community resources that provide conflict resolution services for roommates and tenants, is also available.

Student Employment

Listings of available jobs both on and off campus are available in the job notebooks, or are posted on bulletin boards outside the Student Services Office. When a student is interested in a posted position, he or she inquires in the Student Services Office and is given the employer's name and t elephone number.

Students who have received a financial aid award may be eligible for College Work-Study jobs on campus. Once eligibility for college work-study is established by the Financial Aid Department, students may apply for college work study jobs and earn wages for work on campus.

Note to International Students: Unfortunately, there are employment restrictions for international students. There are on-campus employment opportunities for foreign students but such opportunities are limited. Contact the Registrar's Office if you are an international student and have questions about your employment eligibility.

Student Union and Affiliated Organizations

The Student Union is the body of all students; it is responsible for presenting student concerns to the administration and the board of trustees. Every currently enrolled student can serve in the union and attend the weekly meetings.

The Student Union elects the co-directors for the Diego Rivera Gallery and coordinates the designation of the jury for the annual selection of student exhibitions. All matters pertaining to the philosophy or operating principles of the gallery are decided by the Student Union. Two student union members are elected to the SFAI Board of Trustees with full voting rights and responsibilities. In addition, members of the Student Union are appointed to serve as voting members on many taskforces and hiring and policy committees that examine the governance of the Institute.

The Student Union is allocated funds each year for student activities and projects that benefit the whole community. Proposals can be submitted three times per semester and are approved or disapproved by vote at announced meetings. Check the student newsletter for more information.

The Student Union welcomes and supports the formation of student organizations. Previous affiliations have included Multicultural Students for Art, Gay and Lesbian Students, La Union Esa, African Perspectives Collective, Foreign Student Body and Artists for Social Responsibility. Interest groups should contact the Student Activities coordinator in the Student Services Office.

Student Union co-directors and departmental liaisons are elected each spring. The Student Union Office is located inside the Mailroom and up the stairwell. The office is shared with the Diego Gallery co-directors. Messages can be left for the Student Union in the Reception/Switchboard Office, or by phoning 749-4510, extension 410.

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Public Programs

Public Dialogue

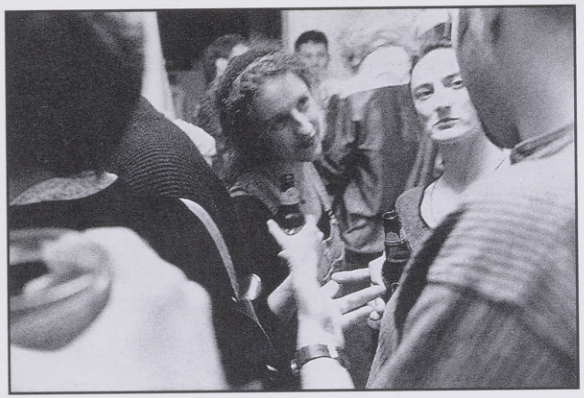
Student life at the San Francisco Art Institute is centered around a wide array of public programs designed to engage students in the larger community of art, artists and contemporary ideas. Through exhibitions, lectures and symposia, some of the most renowned artists, art historians and cultural critics come to campus to foster an understanding of the practices and issues of contemporary art. The school's exhibition program dates back to its founding. Today, one of the city's leading galleries, the Walter/McBean Gallery, is housed on the Art Institute's campus. Featuring experimental work by established artists and new work by emerging artists, the Walter/McBean Gallery presents solo and group exhibitions by artists from across the country and around the world.

The Art Institute's long history of public dialogue on contemporary art issues includes important symposia such as the *Western Roundtable* of 1948. Participants were important artists and thinkers of the era, including Marcel Duchamp, Frank Lloyd Wright and Gregory Bateson. Recently, our lecture series featured a wide variety of artists: tattoo artist Don Ed Hardy, art historian Whitney Chadwick discussing alumnae Joan Brown, artist William T. Wiley, a conversation between filmmakers Sydney Peterson and James Broughton, among many others. Speakers represent a broad cross-section of local, national and international scholars and communities working to encourage a public understanding of the practices and issues of contemporary art. San Francisco Cinematheque, the Bay Area's foremost experimental film showcase, presents weekly screenings of avant-garde films at the school.

The San Francisco Art Institute is an active member of the National Association of Artists' Organizations (NAAO), dedicated to serving and supporting the primary creators and presenters of new work. The school is also proud to have a strong alliance with the National Campaign for Freedom of Expression, an organization that champions first amendment rights across the country. Our interest in and affiliation with these important national organizations is not surprising. Just as their members support artists creating innovative new work, the Art Institute is a "research and development" lab for our students, many of whom have gone on to start alternative spaces in San Francisco and across the country, such as Push, Los Tres Margaritas, Luggage Store and The Living Room.

Exhibitions

The Walter/McBean Gallery, located in the heart of the campus, is one of the most respected galleries in the city. It isknown for its innovative and challenging programming. Although located on the campus, it stands on its own as an important destination in the art world. The gallery presents an adventurous schedule of eight exhibitions each year designed to stimulate cultural debate through innovative presentations of new work by emerging artists and experimental work by experienced artists from across the country. Artists working in a wide array of media, including sound, computer, film, video and multi-media installations, as well as painting, sculpture and printmaking, are invited to exhibit new or recent work. The exhibition program acts as a catalyst for discourse and has a long history of ground-breaking exhibitions by some of the most challenging artists in the country. Recent solo exhibitions include artists Nicole Eisenman, Karen Finley, Robert Williams, Joyce J. Scott, Sue Williams, David Reed, Martin Wong and Carrie Mae Weems. The recent exhibition *Low Cool*, curated in association with the Art Institute's 125th Anniversary, featured the work of five noted alumni: Kristin Calabrese, Meg Mack, Paul McCarthy, Ruby Neri and Christian Schumann. Artists of international reputation are also exhibited in the Walter/McBean Gallery. Most recently Australian sculptor and sound artist Nigel



Helyer created a new work for his exhibition held in conjunction with SoundCulture 96, the third trans-Pacific festival of contemporary sound practice.

The Art Institute's Artists Committee, composed of artists active both on-campus and in the community, curates two exhibitions each year. For the San Francisco Art Institute's Annual, Artists Committee members create a theme or format for the exhibition. A 114-year tradition, early Annuals were large juried exhibitions modeled after the salon-style extravaganzas of Paris. In the ensuing decades, many formats have been used, and exhibitions have been both juried and invitational. All have been experiments in the best way to expose new talent, to recognize and reward achievement, and to educate and cultivate new audiences for the visual arts. Recent Annual exhibitions included *Contact,* featuring the work of Julia Couzens, Kevin Evensen, Chris Finley, Robert Glück, Donna Han, Michelle Handelman & Monte Cazazza, Jordy Jones, Bernie Lubell, MANUAL (Suzanne Bloom/Ed Hill), Arron Parazette and Erin Sax; *Forms of Address,* featuring the work of Lynn Aldrich, Janet Biggs, Jean LaMarr, Julian Lang and Canan Tolon; and *The Voices of Citizenry: Artists and Communities in Collaboration,* featuring the Clarion Alley Mural Project, Crane/Winet, Cultural Odyssey's Medea Project, DIWA Arts, Toni Lane, the San Francisco Aids Foundation and St. Mary's Center.

Established in 1959, the Adaline Kent Award is presented annually to a talented, promising and deserving California artist and includes an honorarium, solo exhibition and catalog. Recipients include Ernie Gehr, Armando Rascón, David Cannon Dashiell, Carrie Mae Weems, Mildred Howard, Mike Henderson, Bruce Conner, David Ireland, Robert Hudson, Roy De Forest and Jay DeFeo.

The Walter/McBean Gallery is open Tuesdays through Saturdays 10 a.m. - 5 p.m., Thursdays until 8 p.m. and Sundays noon - 5 p.m.

Student Exhibitions

The Diego Rivera Gallery, a student-run exhibition space, is an integral part of our students' lives. Exclusively presenting work by BFA, MFAand Post-Baccalaureate students in weekly exhibitions, the gallery engages students and their work with the larger Bay Area community. The public is also invited to view student artwork that is displayed throughout galleries, courtyards and hallways of the Art Institute's historic campus. Student films, videos and performances are presented at the end of each semester.

The Diego Rivera Gallery is home to Diego Rivera's mural *The Making of a Fresco Showing the Building of a City.* In 1931, banker and philanthropist William Gerstle invited the noted Mexican muralist to San Francisco to paint a large mural at the California School of Fine Arts (now known as the San Francisco Art Institute). *The Making of a Fresco Showing the Building of a City* is one of only three San Francisco murals by the acclaimed artist and the only Rivera mural open to the public.

The Diego Rivera Gallery is open daily from 9 a.m. - 5 p.m.

Extension Education

Professional-level instruction taught by a talented group of accomplished graduate students extends the Art Institute's philosophy of one-on-one instruction and rigorous discourse to students at all levels through the Art Institute's Extension Education program. Four nine- to eleven-week sessions offer courses in fine art filmmaking, black and white and color photography, beginning to advanced painting and drawing, mixed media, printmaking and performance.

Lectures

The Art Institute's remarkable series of public lectures and symposia serves to enhance each student's classroom and studio experience while introducing a variety of important, cutting-edge artists to the Bay Area community. *The San Francisco Examiner* wrote recently that the "San Francisco Art Institute consistently puts together the best open-to-the-public lecture series on the visual arts in the Bay Area." Eight-to-twelve lectures each year have included figures such as William T. Wiley, James Broughton and Sydney Peterson, Fred Wilson, Mel Chin, Richard Shaw, Hans Haacke, Nan Goldin, Dennis Oppenheim, Dorr Bothwell, Peter Saul and Catherine Opie.

NORTON LECTURES IN SCIENCE AND SOCIETY

The Art Institute has a deep commitment to provide a general education program that is as inspiring and wide-ranging as our studio program. Artistic practice thrives on curiosity and investigation. It is in this spirit that an inaugural series of lectures was presented in the fall of 1995 as part of a unique collaboration between the San Francisco Art Institute and W.W. Norton and Co. Through the Norton Lectures on Science and Society, a noted scientist, theorist or psychologist is invited to campus each semester to present a series of three lectures on topics ranging from creativity to visual perception. In conjunction with the public lectures, W.W. Norton and Co. will publish a book by each presenter.

SYMPOSIA AND CONFERENCES

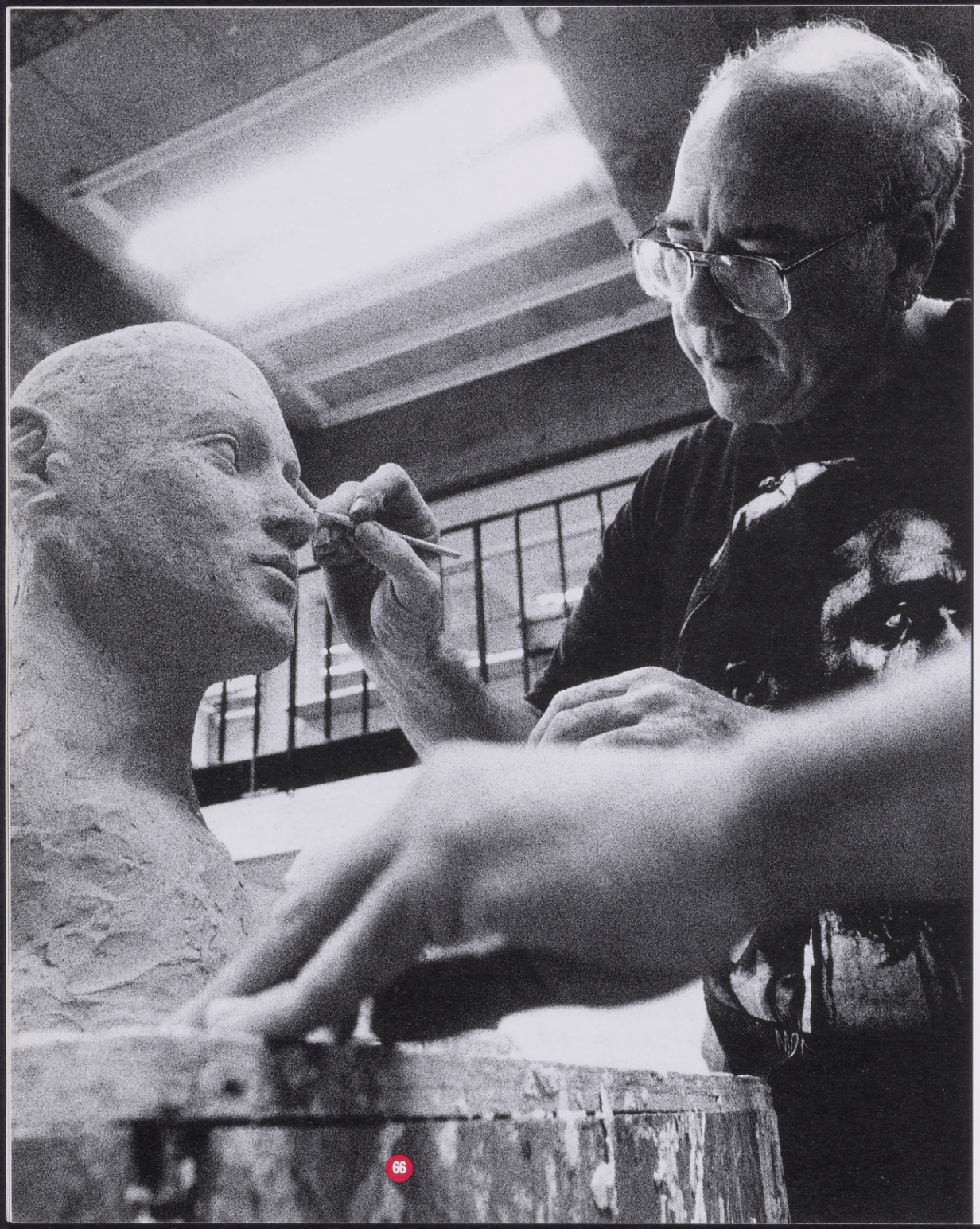
Symposia are a regular feature of life on campus. Addressing topical issues in art and art education, the Art Institute has established itself as a leading voice in the national debate over the future of the visual arts in the United States. Distinguished speakers from around the Bay Area and across the country have participated in symposia including Veiled Histories, a reinterpretation of place through the work of contemporary public artists; *Odun Dé Odun Dé: The African Spirit in Art*, a conference with adjunct exhibitions and cultural programs held throughout the Bay Area and co-sponsored with The Fine Arts Museums of San Francisco; *Sources of a Distinct Majority,* a series of eight symposia held since 1989 that examine the impact of cultural diversity on the arts and education; *Culture Under Fire*, a two-day symposia on censorship and arts activism; and *Mass Media, Virtual Reality and the Persian Gulf War.* In conjunction with the school's 125th Anniversary, the Art Institute hosted *The Roles of Artists in the Society of the 21st Century* with keynote speaker Peter Sellars, as well as, David Mendoza of the National Campaign for Freedom of Expression and artists Kim Anno, Nayland Blake, Guillermo Gomez-Pena, Mildred Howard, Suzanne Lacy, Nathan Oliveira, Claire V.C. Peeps and Jon Winet.

Young Artist Program

For over ten years, the Art Institute has provided a four-week intensive college-level summer program for high school students who are serious about developing their artistic abilities. Through the Young Artist Program, students work closely with graduate student instructors to develop skills in painting, drawing, fine art film, animation, photography and sculpture.

San Francisco Cinematheque

An independent organization, San Francisco Cinematheque has found a home at the San Francisco Art Institute since its founding 35 years ago. Humbly begun in 1961 with outdoor film screenings, San Francisco Cinematheque has emerged as one of the world's leading showcases for independent, experimental media. Internationally known for its commitment to presenting personally expressive films and videos, San Francisco Cinematheque presents over 75 programs of films, videos, installations and performances each year.



Recent Visiting Faculty

Kim Anno
Anne Appleby
Chester Arnold
Martin Arnold
Jane Axelrod
Anthony Aziz
Lisa Beerntsen
Claudia Bernardi
Nayland Blake
Julie Blankenship
Lisa Bloom
Charles Boone
Bette Burgoyne
Torsten Burns
Maria Fernanda Cardoso
Ann Chamberlain
Sammy Cucher
Katherine Du Tiel
Bill Fontana
Dawn Fryling
Guillermo Gómez-Peña
Ruth Gumnit
Thomas Humphrey
Rebecca Hutchinson
Cynthia Innis
David Ireland
Eric Johnson
Muffy Kibbey
Young Kim
Jonathan Lang
Julian Lang
Irina Leimbacher
Constance Lewallen
Keith Manson
Anita Margrill
Julia Marshall
Frances McCormack
Jean McMann
Joel Mesnikoff
Alexandra Morrison
Christin Nelson
Linda Nishio
Anna Novakov
Francette Pacteau
Mimi Plumb-Chambers
Mariella Poli
Jeannene Przyblyski
Celia Rabinovitch
John Rapko
Peter Richards
Robert Riley
Erin Sax
Leslie Scalapino
Thomas Sicurella
Jeffrey Skoller
Rebecca Solnit
Sigi Torinus
Landa Townsend
Mary Trunk
Mary Tsiongas
John Weber
Gail Wigh

Faculty

The San Francisco Art Institute faculty comprises some of the most talented teachers and artists in America, each of whom is committed to educating the next generation of artists. Faculty members at San Francisco Art Institute are all actively artists, as well as teachers. From the personal experience they draw on when critiquing a student's work to their unique ability to empathize about problems inherent to the visual arts, artists are the best teachers of other artists. Each faculty member's personal engagement with his or her own work, by example, enables students to leave SFAI with a clear understanding of what it is to be an artist.

Always at the vanguard, San Francisco Art Institute is tapping the talents of its faculty in a broader manner than ever before, with the end result being a more dynamic program of studies. Says Dean Larry Thomas, "Visiting artists are one of the most important aspects of our new direction. Coming from a pool of distinguished artists from all over the country and the Bay Area, they tend to be young and their work, often conceptual in nature, has had significant exposure." The visiting faculty keep the regular curriculum fresh with the addition of special courses that reflect their particular interest, expertise and interdisciplinary approach to media. Together with the resident faculty and the students, who enjoy a one-on-one relationship with all of them, they are redefining the way artists work in the studio, with an emphasis on a rigorous critique process.

All of the artists teaching at San Francisco Art Institute have their work in permanent museum collections, or galleries, universities and institutions around the world — from the Museum of Modern Art in New York to the American Academy in Rome. Many are recipients of prestigious grants and fellowships from institutions including the National Endowment for the Arts and the Rockefeller Foundation; most have had their work reviewed in important art and news publications.

Faculty Biographies

KATHY ACKER

Kathy Acker has been an adjunct instructor in the New Genres and Letters and Science departments since 1991. A noted writer, Acker's novels include *My Mother: Demonology, Great Expectations, Blood and Guts in High School, Don Quixote, Empire of the Senseless, Kathy Goes to Haiti* and *My Death My Life by Pier Paolo Pasolini.* Acker wrote the screenplay for the film Variety and the libretto for the opera *The Birth of a Poet* (music by Peter Gordon) and is the author of the play *Lulu Unchained.*

"Acker discards, mangles and rewrites literary conventions. Using words as weapons to smash her way into modernity, she pushed language to the tension point, explodes and reclaims. What emerges is a new way of writing, ensuring Acker's place at the backbone of America's post-modern literature."

Kimberley Caviness (*Boston Sunday Herald*)

THOMAS AKAWIE

Thomas Akawie is a professor in the Painting Department and has taught at the Art Institute since 1966. Akawie received both a BA and an MA from the University of California at Berkeley. He has also taught at the University of California at Berkeley and California State University at Los Angeles. Akawie is well known for teaching airbrush, and his work has been widely reproduced on posters and postcards by Pomegranate Art Books. Akawie's work has been exhibited internationally, including exhibitions at the Sun City Museum in Phoenix, AZ; the M.H. de Young Museum, San Francisco; the San Jose Museum of Art; the Whitney Museum of American Art, New York; the Smithsonian Institution, Washington, DC; and the Los Angeles County Museum of Art. His work is included in the permanent collections of many institutions, including the San Francisco Museum of Modern Art, the Milwaukee Art Center, the Achenbach Foundation at the California Palace of the Legion of Honor, the Oakland Museum, the Morrison Print Collection at the University of California at Berkeley, the Williams College Museum, Williamstown, MA; and the Ithaca College Art Gallery, Ithaca, NY.

Selected reviews/publications:

Artforum, Artweek, Los Angeles Times, New York Times, San Francisco Chronicle, San Francisco Examiner, Albright, Thomas *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985), Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)

STEVE ANKER

Steve Anker is an associate professor in the Film Department and has taught film and film history at the Art Institute since 1984. Anker received a BA in Cinema Studies from the State University of New York and an MFA in Filmmaking and Film History from Columbia University. Anker has extensive experience in programming and arts administration, including serving as program director and member of the board of directors of the Boston Film/Video Foundation; programmer at the Boston Museum of Fine Arts; and assistant programmer at Carnegie Hall Cinema in New York. Anker presently serves as director for San Francisco

Cinematheque, where he has curated over 1,000 film programs since 1982. Recently, Anker curated an exhibition of Austrian experimental films which traveled to 10 cities in the United States and several cities in Europe; he is also planning a mammoth 50-program retrospective of 8mm film and video as art for the Museum of Modern Art in New York City. Anker recently curated a series of films dealing with the Bay Area landscape for the M.H. de Young Museum's *Facing Eden* exhibition. He co-created KQED's *Living Room Festival* series and curated two programs for it. He has written several catalog essays, including "The Refracted Muse" (International Film Congress, Toronto, Ontario, May 1987); "The Avant Garde into the Eighties" (Independent America, American Museum of the Moving Image, October 1988) and a catalog for the Antwerp International Experimental Film Project (1993).

RUTH BEAMES

Ruth Beames is an associate professor in the Letters and Science Department and has taught at the Art Institute since 1989. She received a BA in English, French and Zoology from Mills College and an MA in Comparative Literature with specialization in Medieval Europe from the University of California at Berkeley. Her arts background is extensive. Beames studied modern dance while at Mills College and the University of California at Berkeley, and she has taught, performed and choreographed in the Isadora Duncan technique. She has designed and manufactured award-winning jewelry, and has written, produced and directed several plays. She studied sculpture with her father, Stephen Beames, and has taught sculpture and completed many commissioned works, including props for the film Ghostbusters.

RICHARD BERGER

Richard Berger is a professor in the Sculpture Department. He has taught at the Art Institute since 1970 and presently serves as chair of the department. He received both a BA and an MA from California State University at Sacramento. He has taught at several institutions, including the California College of Arts and Crafts and Stanford University. Berger is the recipient of an National Endowment for the Arts fellowship. His work has been exhibited widely, and is featured in the permanent collections of the Oakland Museum, the Contemporary Museum in Honolulu, and the Monterey Peninsula Museum.

Selected reviews/publications:

Diablo Art News (November 1991 - February 1992), *Artweek* (April 4, 1991), *San Francisco Chronicle* (October 30, 1987), Albright, Thomas *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)

BILL BERKSON

Bill Berkson is director of the Letters and Science Program and has taught at the San Francisco Art Institute since 1984. Berkson is also the coordinator of the Public Lectures Program and served as interim dean of academic affairs in 1992. He studied at Brown University, the New School, Columbia University and New York University's Institute of Fine Arts. He is the author of 11 books and pamphlets of poetry, including, most recently, *Red Devil, Start Over* and *Lush Life*. His work has been included in many literary journals and anthologies. Berkson is a contributing writer to *Artforum* and other publications, and is a corresponding editor for *Art in America*. He was editor and publisher of *Big Sky* publications from 1971-78. Berkson has received several awards, including a Yaddo Fellowship, and grants for poetry from the Poets Foundation, the Marin Arts Council and the National Endowment for the Arts. Berkson was given an Artspace Award for New Writing in Art Criticism in 1990 and was a visiting artist/scholar at the American Academy in Rome in 1991. He has curated several exhibitions, including *Ronald Bladen: Early and Late* at the San Francisco Museum of Modern Art and *The Paintings of Albert York* at the Mills College Art Gallery and was adjunct curator for *Facing Eden* at the M.H. de Young Museum.

Selected reviews/publications:

Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993)

PEGAN BROOKE

Pegan Brooke is the graduate director and an associate professor of Painting and has been with the San Francisco Art Institute since 1985. Brooke received a BA in Russian and Spanish Literature from UCSD, a BFA in Painting from Drake University, an MA in Painting from the University of Iowa and an MFA from Stanford University. She has received several awards, including a Louis Comfort Tiffany Grant, Marin Arts Council Grant, Art in Embassies Program selection of paintings to Sri Lanka and Bolivia and an alternate place for the Prix de Rome. Her work is found in many public and private collections, including those of the San Francisco Museum of Modern Art and the Guggenheim Museum in New York. She has exhibited her work internationally, including recent shows at the Oakland Museum, the University of California at Davis, the Guggenheim Museum, the Des Moines Art Museum and SFMOMA. Her work is shown at Terrain in San Francisco, Joan Roebuck Gallery in Lafayette, CA and Joan Washburn in New York. She has two small children: a son, Marshall, and a daughter, Clara.

Selected reviews/publications:

San Francisco Examiner (March 20, 1992), *Los Angeles Times* (Jan. 20, 1989), *Artweek* (April 9, 1992), *Artweek* (April 23, 1992), *Images Transformed* (Oakland Museum, 1992), *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993), *Vision Art Quarterly* (Spring, 1993), *LA Weekly* (March 25, 1994), *Contra Costa Times* (Jan. 20, 1995), *The New York Times* (July 7, 1995)

JERRY BURCHARD

Jerry Burchard is a professor in the Photography Department; he has taught at the Art Institute since 1966. He received a BFA from the San Francisco Art Institute. Burchard has received three photography fellowships from the National Endowment for the Arts. His work has been exhibited internationally, including shows at the Bhirasri Institute in Bangkok, Thailand; the Corcoran Gallery in Washington, DC; the San Francisco Museum of Modern Art; the International Center of Photography in New York; the Santa Fe Center for Photography; and the San Francisco Airport. Burchard's

work is found in the collections of the Australian National Gallery in Canberra, the Corcoran Gallery, Harvard University's Fogg Art Museum, the International Museum of Photography in Rochester, the San Francisco Museum of Modern Art, the Minneapolis Art Institute, the Library of Congress and the Smithsonian Institution.

Selected reviews/publications:

Artweek (September 17, 1988), *San Francisco Chronicle* (January 22, 1983), *Westart* (June 27, 1980), *Expanding the Parameters of 20th Century Photography* (San Francisco Museum of Modern Art, 1985), *Contemporary Photographers* (St. Martins Press, 1982)

KATHIE CINNATER

Kathie Cinnater is an associate professor in the Letters and Science Department and has taught at the Art Institute since 1985. She received a BA in English from the College of New Rochelle, an MA in English from Marquette University, and a BFA and an MFA in painting from Washington University. Cinnater has extensive teaching and administrative experience, including positions as assistant dean at the College of New Rochelle, and director of academic support and English instructor at the University of Missouri. She directed the mural program of the San Francisco Art Commission and served on the board of directors of the South of Market Cultural Center. Cinnater edited the San Francisco Mural Map Guide, and Community Murals magazine. She has taught art classes at Washington University and San Francisco City College.

LINDA CONNOR

Linda Connor is a professor in the Photography Department and has taught at the Art Institute since 1969. Connor received a BFA from the Rhode Island School of Design and an M.S. from the Institute of Design, Illinois Institute of Technology. She has won three awards from the National Endowment for the Arts, the Pratt Award in Photography, a Photographer of the Year peer award from the Friends of Photography, and a Guggenheim Fellowship. Connor has taught and lectured throughout the world, including at San Francisco State University, the California College of Arts and Crafts, the School of the Museum of Fine Arts in Boston, the University of Texas at Austin, the American Cultural Center, Jerusalem, Israel, and the Technical College, Athens, Greece. Connor has exhibited her work widely, including shows at the Museum of Contemporary Photography in Chicago, the California Museum of Photography in Riverside, CA, the San Francisco Museum of Modern Art, and the International Center of Photography in New York. Connor's work is in the collections of numerous institutions, including those of the Art Institute of Chicago, the Corcoran Gallery, the Polaroid Corporation, the Boston Museum of Fine Arts, the Museum of Modern Art in New York and the San Francisco Museum of Modern Art.

Selected publications/monographs:

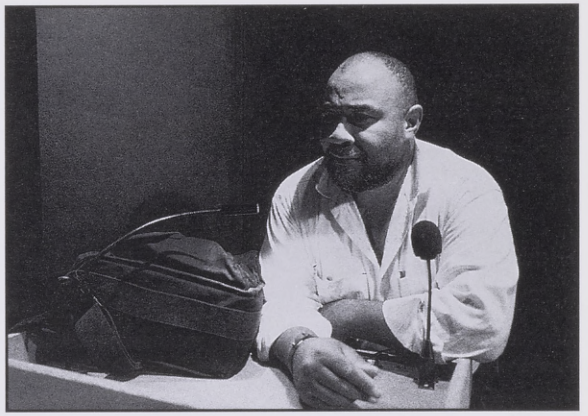
Solos, Apeiron, 1979, *Spiral Journey*, Museum of Contemporary Photography, Chicago, 1990, *Luminance*, Woodrose Press, 1995

DEWEY CRUMPLER

Dewey Crumpler is an assistant professor in the Letters and Science and Painting departments; he has taught at the Art Institute since 1990. Crumpler received a BFA from the San Francisco Art Institute, an MA from San Francisco State University, and an MFA from Mills College. Crumpler has taught at several institutions, including the California College of Arts and Crafts and San Francisco State University. He has received several grants from the California Art Council. He has won two purchase awards from the San Francisco Airport Commission, a Eureka Fellowship Award in "Painting," 1992-1995, and a National Endowment for the Arts Fellowship in "Works on Paper," 1995. Exhibitions include California State University at Sacramento, 1994, the Corcoran Gallery in Washington, D.C., 1994, and the Galerie Resche, Paris, France. Crumpler is an advisory board member of the San Francisco Art Commission Gallery. He has exhibited his work widely, and has received mural commissions for the Western Addition Cultural Center, the San Francisco Museum of Modern Art and the California Historical Society.

Selected reviews/publications:

WEST (Vol. 1 No. 2, San Francisco Art Institute), Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California



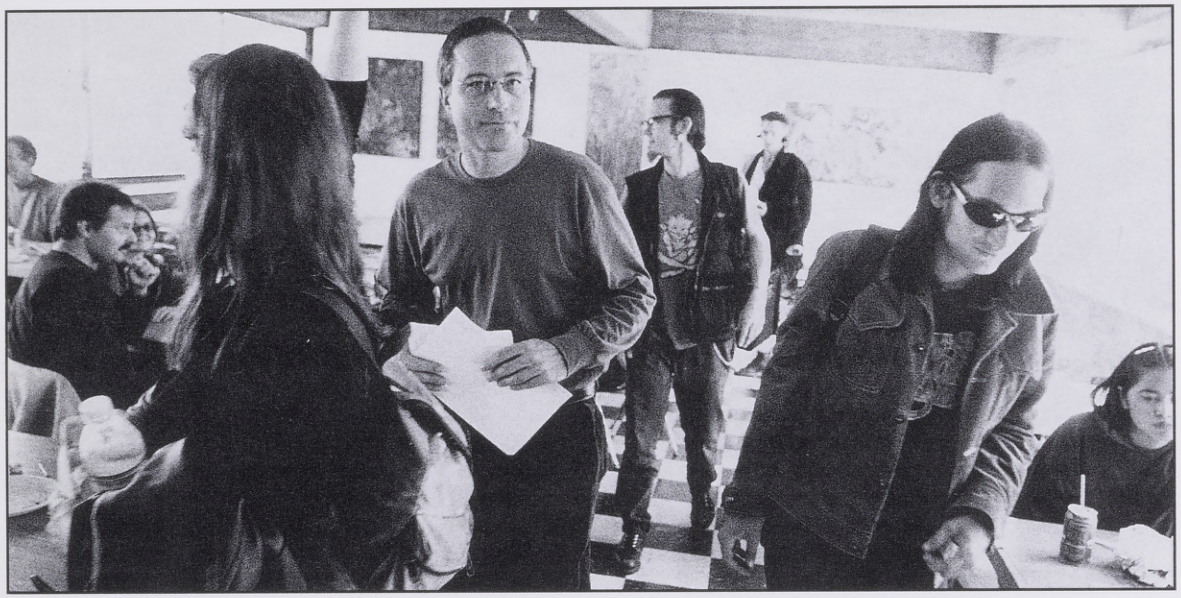
Press, Berkeley, 1985), Cederholm, Theresa, *Afro-American Artists* (Trustees of the Boston Public Library, 1973)

JACK FULTON

Jack Fulton is a professor in the Photography Department and has taught at the Art Institute since 1969. Fulton introduced the first color photography course to the curriculum in 1971, and served as chair of the department and chair of the Artists Committee. He studied architecture and art at the College of Marin and creative writing/literature at the University of California Extension and San Francisco State University Extension. Fulton has received several awards, including three National Endowment for the Arts fellowships, the Eugene Atget Award from the Paris Audiovisuel and a Belkin Lectureship from the University of California at San Diego. Fulton has exhibited his work internationally, including exhibitions at the Oakland Museum; the San Francisco Museum of Modern Art; the Friends of Photography/Ansel Adams Center in San Francisco; the M.H. de Young Museum in San Francisco; the Portugal Photography Festival; the Musee de Art Moderne in Paris; the Institute of Contemporary Art in London; the International Center for Photography in New York; the Museum of Photographic Arts in San Diego, CA; Lightworks in Rochester, N.Y.; the Nevada Historical Society in Reno, NV; and Encontros De Fotografia in Coimbra, Portugal. Fulton has also worked in film and television.

Selected reviews/publications:

2 Saunters: Summer and Winter (Pencil Press, 1986), *Picturing California: A Century of Photographic Genius* (The Oakland Museum, 1989), *California Photography Since 1945* (San Francisco Museum of Modern Art, 1987), *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)



ERNIE GEHR

Ernie Gehr is a professor in the Filmmaking Department. He has taught at the Art Institute since 1986 and was formerly chair of the department. Gehr has taught and lectured internationally, including at the University of California at Berkeley; the School of the Art Institute of Chicago; the State University of New York at Binghamton; the University of Geneva; the Deutscher Akademischer Austauschdienst in Berlin; and the British Arts Council. His awards include a Guggenheim Fellowship, three National Endowment for the Arts grants, the Maya Deren Award from the American Film Institute, an award from the Film Arts Foundation and San Francisco Art Institute's Adaline Kent Award. His work has been exhibited internationally, including retrospectives at San Francisco Cinematheque, the Whitney Museum of American Art, the Anthology Film Archives in New York, the Centre Georges Pompidou in Paris, the Musee du Cinema in Brussels, and the Munchner Filmmuseum in Munich. Gehr has participated four times in the Whitney Museum Biennial. His films are in the permanent collections of many institutions, including the Museum of Modern Art in New York, the British Film Institute in London and the Walker Art Center in Minneapolis.

Selected reviews/publications:

Avant-Garde Film (MacDonald, Scott, Cambridge University Press, 1993), *Ernie Gehr* (Walter McBean Gallery, San Francisco Art Institute, 1995), *Films of Ernie Gehr* (San Francisco Cinematheque, San Francisco, 1993),

—Kathy Brew (*Shift*, Vol. 5, No. 1)

DOUG HALL

Doug Hall is an associate professor in the New Genres Department and has taught at the Art Institute since 1981. Hall is the former chair of the department and has served on the Art Institute's board of trustees and on the board of directors of the Bay Area Video Coalition. He received a BA in anthropology from Harvard University and an MFA in sculpture from the Rinehart School of Sculpture of the Maryland Institute of Art. Hall has won numerous awards, including six grants from the National Endowment for the Arts, a Guggenheim Fellowship, a Western States Regional Media Arts fellowship, a Rockefeller Foundation fellowship, a William and Flora Hewlett/Film Arts Foundation grant, a James D. Phelan Award, and a Fulbright Senior Lecture fellowship. Hall has presented his work widely, including shows at the Carnegie Museum in Pittsburgh; the Oakland Museum; the Institute of Contemporary Art in Boston; the American Film Institute in Los Angeles; the San Francisco Museum of Modern Art; New Langton Arts in San Francisco; the Whitney Museum of American Art in New York; the Art Institute of Chicago; the University Art Museum, Berkeley, CA; and the Museum of Modern Art in New York.

Selected reviews/publications:

High Performance Magazine (Winter 1979), *Afterimage* (February, 1987), *Flash Art* (May/June 1988), *Artnews* (December, 1988), *Artforum* (Summer, 1988), *Artforum* (Spring, 1989), *Shift* (Vol. 6, No. 1, 1992)

CHARLES HOBSON

Charles Hobson has been an adjunct faculty member in the Printmaking Department since 1990. He received a BA from Lehigh University in Bethlehem, PA, a L.L.B. from the University of Virginia in Charlottesville and a BFA from the San Francisco Art Institute. His work has been exhibited widely, including solo exhibitions at the Dorothy Weiss Gallery, Olga Dollar Gallery, Braunstein/Quay, the San Francisco Museum of Modern Art Rental Gallery and Limestone Press in San Francisco, at Stanford University Art Spaces Program, the San Jose Museum of Art and the Roy Boyd Gallery in Chicago; at numerous group exhibitions and is held in the collections of the Library of Congress in Washington D.C., the Whitney Museum of American Art in New York, Bank of America in San Francisco, the San Jose Museum of Art, the New York Public Library and the California Museum of Art in Santa Rosa, among others. His books, *Parisian Encounters*, 1994 and *Leonardo Knows Baseball*, 1991 have been published by Chronicle Books, San Francisco.

PIRKLE JONES

Pirkle Jones is a professor in the Photography Department and has been a permanent member of the Art Institute faculty since 1971. He has received an National Endowment for the Arts fellowship and numerous commissions, including photographs for *Courthouses*, a U.S. bicentennial book project for the Library of Congress. Jones has exhibited his work widely, including exhibitions at the International Center of Photography in New York; The Friends of Photography/Ansel Adams Center in San Francisco; the Museum of Modern Art in New York; *Berryessa Valley: The Last Year at Vacaville Museum* and Napa Valley Museum; and *Facing Eden* at the M.H. de Young Museum. He has co-curated exhibitions at the M.H. de Young Museum and the San Francisco Museum of Modern Art. Jones collaborated with Ansel Adams on several projects, including a two-person exhibition, *The Story of a Winery*, which was sponsored by the Smithsonian Institution and traveled throughout the U.S. Jones also collaborated with Dorothea Lange on the exhibition *Death of a Valley*, which traveled across the country.

"[Jones] sees things in their appropriate scale and sense: mountains are not molehills, nor are people isolated zombies. He uses his camera sympathetically. His photographs record what a generous temperament as well as a trained eye feels and sees. The style of each photograph is derived from the immediate subject as he experiences it; nothing is stylishly imposed."

— Anita V. Mozley, from *Contemporary Photographers* (St. Martins Press, New York, 1982)

Selected reviews/publications:

Jones, Pirkle and Baruch, Ruth-Marion, *The Vanguard: A Photographic Essay on the Black Panthers*, (Beacon Press, Boston, 1970), *Portfolio Two*, with a forward by Ansel Adams (1968), *California Landscape Photographers from the Collection of the Oakland Museum* (1989), *Master Photographers*, catalog from the Photography in the Fine Arts exhibition, International Center for Photography, 1988, *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993), Naylor, Colin, *Contemporary Photographers* (St. James Press, 1988), *Berryessa Valley: The Last Year*, catalog, Vacaville Museum.

LARRY JORDAN

Larry Jordan is a professor in the Filmmaking Department and has taught at the Art Institute since 1969. Jordan studied at Harvard University and has taught at the California College of Arts and Crafts, the University of California, and the School of the Art Institute of Chicago. He has received several awards, including a Guggenheim Fellowship, a National Endowment for the Arts fellowship, an American Film Institute fellowship, two Western States Regional Arts fellowships, and a grant from the California Arts Council. Jordan's work has won numerous awards, including prizes from the Brussels International Film Festival, the Chicago Film Festival, and the Atlanta Film Festival. His work has been presented internationally, including exhibitions at the Pompidou Center in Paris, the Whitney Museum, the Museum of Modern Art in New York, San Francisco Cinematheque, the Art Institute of Chicago, Harvard University, the Cannes Film Festival, Zagreb International Animation Festival, the San Francisco Film Festival and the New York Film Festival.

"One thing: If I had to name who one dozen really creative artists in the independent [avant-garde] film are, I'd name Larry Jordan as one. His animated [collage] films are among the most beautiful short films made today.... They are surrounded with love and poetry. His content is subtle, his technique is perfect, his personal style unmistakable."

— Jonas Mekas

Selected reviews/publications:

A History of the American Avant Garde, an AFA publication, Sitney, P. Adams, *Visionary Film*, Russett and Starr, *Experimental Animation*, Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985), Naylor, Colin, *Contemporary Photographers* (St. James Press, 1988)

ROBERT JOHNSON

Robert Johnson has been an adjunct faculty member for 16 years; he teaches a course on the History of Printmaking. Johnson also serves as the Curator in Charge of the Achenbach Foundation for Graphic Arts, a position he has held since 1975. He has a degree in Art History from McGill University in Montreal and has done graduate work at the Institute of Fine Arts in New York.

PAT KLEIN

Pat Klein is an associate professor in the Painting Department and has taught at the Art Institute since 1984. She has also taught at several other institutions, including the University of California at Berkeley, the University of California at Davis, California College of Arts and Crafts, and California State University at San Jose. She received an A.B., an MA and an MFA from the University of California at Berkeley. Klein received Ekely Fellowships from the Ministry of Foreign Affairs of the Norwegian government in 1991 and 1992, and in 1995, she received a travel grant from NORDTRA, the Norwegian government's travel bureau. Klein's work has been presented nationally and internationally, including exhibitions at the University Art Museum in Berkeley; the Seattle Museum of Art; the Brooklyn Museum; the Stephen Wirtz Gallery, San Francisco; the Triton Museum of Art, Santa Clara, CA; the Oakland Museum; the University of Texas at Austin; and the Monterey Peninsula Museum of Art, as well as the Tromso Unnnivsitat and Kjernsmo Gallery in Oslo, Norway. She also presented work in a two-artist exhibition at Ski-kunstneren in Ski, Norway. Her work is featured in the permanent collections of the University Museum at Berkeley, the Oakland Museum, the Monterey Peninsula Museum of Art, the Bank of America in San Francisco, Philip Morris Corporation in New York, the Weissman Collection in Los Angeles, and the Seattle Art Museum, as well as Skikunstnernan in Norway.

Selected reviews/publications:

West Art and the Law, 1992, catalog, West Publishers, Menninger Perspectives, Vol. 25, No. 3, 1994, *Artweek* (Rapko, John: "Depicting the Undepictable," September 26, 1991), "California Contemporary Art", *Art and Antiques* (September, 1988), *Art in America* (April, 1987), *Artweek* (March 8, 1986), *Oakland Tribune* (February 11, 1986), Under Currents (Portland Center for the Visual Arts, 1987), The Human Condition (San Francisco Museum of Modern Art, 1984), Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)

PAUL KLEIN

Paul Klein is adjunct instructor of digital media and coordinator of the Center for Digital Media. Klein has presented his work internationally, including exhibitions at the San Francisco Museum of Modern Art, the Alternative Museum, NY and the Museum of Modern Art in Cartagena, Columbia. Klein received his BFA from Syracuse University and his MFA from Pratt Institute in New York. He was recently an artist-in-residence at the Djerassi Foundation in Woodside, CA.

GORDON KLUGE

Gordon Kluge is a professor in the Printmaking Department and has taught at the San Francisco Art Institute since 1972. Kluge received an MFA from the San Francisco Art Institute and has taught and lectured at the Pratt Institute's Graphics Center in New York, the University of Northern Iowa in Cedar Falls, the University of Quebec, and the Vancouver School of Art in Canada. Kluge's

work has been exhibited internationally, including shows at the International Biennale of Graphics in Poland, Spain and Yugoslavia; the Museum of Modern Art in New York; the Whitney Museum in New York; the Brooklyn Museum of Art; Associated American Artists in New York; the Cincinnati Art Museum; the Philadelphia Art Alliance; the Oakland Museum; the San Francisco Fine Arts Museums and the San Francisco Museum of Modern Art. Kluge is also the owner and director of Bear Press in San Francisco.

PAUL KOS

Paul Kos is a professor in the New Genres Department and has taught at the Art Institute since 1978. He received both a BFA and an MFA from the San Francisco Art Institute, and is a former member of the board of trustees of the Art Institute. He has taught or lectured at several institutions, including the University of Santa Clara, the University of California at Berkeley, and the University of Victoria, British Columbia. Kos has presented his work widely, including exhibitions at the San Francisco Museum of Modern Art, New Langton Arts in San Francisco, the Capp Street Project in San Francisco, the University Art Museum in Berkeley, the Leo Castelli Gallery in New York, the M. H. de Young Museum in San Francisco, the Ferry Terminal in Seattle, the Walker Art Center in Minneapolis, and the Gallery Paule Anglim in San Francisco. Kos has received several awards, including an Award in the Visual Arts from SECA, two Western States Arts fellowships, a Louis Comfort Tiffany fellowship, five National Endowment for the Arts fellowships, and a fellowship from the Rockefeller Foundation. Kos' work is featured in the public collections of the Institute of Contemporary Art in Philadelphia, the San Francisco Museum of Modern Art, the New York Museum of Modern Art, and the Stedelijk Museum in Amsterdam, Holland.

"Artists have to think that anything is possible; that's our business. Don't forget, Paul Kos once started a fire with an ice lens fashioned in a hubcap!" Jock Reynolds, monograph for the exhibition *Solid Concept*, at Gallery Paule Anglim, 1989.

Selected reviews/publications:

Art in America (February, 1989), *Artweek* (January, 28, 1989), *Shift* (May, 1988), *San Francisco Chronicle* (January 14, 1989), *Christian Science Monitor* (June 11, 1987), *Artpaper* (May, 1987), Battock, Gregory, *New Artists Video: A Critical Anthology* (Dutton, New York, 1978), Performing Arts Journal (Winter, 1977), Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985), *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)

GEORGE KUCHAR

George Kuchar is a professor in the Filmmaking Department and has taught at the Art Institute since 1971. Kuchar worked as a commercial artist while making 8mm and 16mm films which were embraced by the underground movie scene of the 1960s. During the 1970s, he began making sync-sound movies, and in the 1980s, he began experimenting with video. Kuchar has won the Maya Deren Award from the American Film Institute, a National Endowment for the Arts grant, a Worldwide Video Festival First Prize Award and a Los Angeles Film Critics Award. He had a four-program tribute at the San Francisco International Film Festival, and a recent screening at a Video Drive-In event in Portugal. Two full-length programs of his films are in the collection of (and distributed in Europe by) the British Film Institute. Other works are in the collection of the Museum of Modern Art in New York, the Pacific Film Archive in Berkeley, and the Anthology Film Archives in New York. Kuchar has made over 60 films and 70 videos, has had several screenplays made into films, and has acted in two productions.

"(Kuchar's work is) an attempt to humanize and democratize a medium which conventionally has been for the people (to a degree at least), without being of them or by them."

— Scott MacDonald (Film Quarterly)

"He may yet grow up to be a dirty old man, but as of now he's still got the obstreperous innocence of an un-housebroken pup."

— J. Hoberman (Village Voice)

TONY LABAT

Tony Labat is an associate professor in the New Genres Department and has taught at the Art Institute since 1985. He received both a BFA and an MFA from the San Francisco Art Institute. He is the winner of grants from the Fleishhacker Foundation, the Film Arts Foundation, the California Arts Council, an Award in the Visual Arts from SECA, an Engelhard Award from the Institute of Contemporary Art in Boston, and two awards from the National Endowment for the Arts. Labat has presented his work internationally, including exhibitions at Artspace, San Francisco; the Capp Street Project, San Francisco; the Fuller Gross Gallery, San Francisco; the Museum of Contemporary Art in Los Angeles; the Laguna Art Museum; the Pacific Film Archives, Berkeley, CA; the Oakland Museum; the Institute of Contemporary Art in Boston; Washington Projects for the Arts; The Kitchen in New York; the New York Public Library; the Museum of Modern Art in New York; the San Francisco Museum of Modern Art; the American Film Institute in Los Angeles; the Tel Aviv Museum of Art; and the National Gallery of Greece in Athens. Labat was the first U.S. artist to receive a residency at the Academy of Media Arts in Cologne, Germany.

"Tony Labat gives an underhanded primacy to the image of the body, the surface appearance that projects the identity, while being subjected to the gaze of desire, judgment, authority or, literally, self-reflection. In his various sculptural installations, he often mixes video footage and in situ live transmission, with solid figural objects, so that the viewer is confronted with a medley of appearances."

— Kathryn Hixson (AV A 10: 1991)

Selected reviews/publications:

Artweek (April 1992), *The San Francisco Examiner* (April 17, 1992), *The Washington Post* (June 21, 1991), Aperture (1991), *The Los Angeles Times* (February 16, 1991), *The Los Angeles Times* (January 10, 1991), *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)

SHARI LAMANET

Shari Lamanet is an associate professor in the Painting Department and has taught at the Art Institute since 1980. She received both a BFA and an MFA from the San Francisco Art Institute. Lamanet has received several awards, including the Purchase Award at the Stockton National 1992 exhibition; the 1987 James D. Phelan Award in Photography; and the First Place Drawing award at the International Juried Art Competition in New York. Lamanet's work has been shown widely, including exhibitions at the Monterey Museum of Art; the Bruce Velick Gallery in San Francisco; the Robert Koch Gallery in San Francisco; the Achenbach Foundation at the California Palace of the Legion of Honor in San Francisco; the Downey Museum of Art in Los Angeles; and the San Francisco Museum of Modern Art. Her work was also included in a group exhibition, *California Directions in Painting*, which traveled to Anchorage, Fairbanks and Juneau, AK.

"Shari Lamanet's recent drawings...are arresting combinations of hermetic symbols, abstract notations and images that include dogs, floating chairs, fish, firecrackers, saxophones and anatomical fragments — to name but a few of the participants in her magic theater. Like the surrealists who fixed their dream imagery by illusionistic means, Lamanet has an uncanny ability to make palpable her inner vision."

— Mark Levy (Artweek September 12, 1981)

Selected reviews/publications:

Artweek (September 12, 1981), *Artweek* (June 9, 1984), Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985)

DONA LANTZ

Dona Lantz has been assistant dean of Academic Affairs since 1994. Prior to her appointment, Lantz was the Photography Department Manager and adjunct faculty in the Photography Department since 1986. She received a B.S. from Illinois State University, an MA from the University of California at Berkeley and was associated with the ASUC Studio on the Berkeley campus from 1981-85 as Photography Supervisor and instructor. Lantz has exhibited her work nationally for the past eighteen years and has taught for more than a decade.

"D. Lantz's multiple exposed nude self-portraits bring a much needed element of humor and playfulness to the exhibition. You are initially taken aback by them in the same way we Westerners tend to be taken aback by the gaudy colorfulness and seeming excess of the Hindu religious art from which Lantz appropriates much of her imagery. They are riddled with irony, but there is no sarcasm. Lantz works in a spirit of profound playfulness, addressing areas of profundity only accessible through a self-effacing lightness."

—Reg Darling (*Scene*, 1992)

Dona Lantz is "Goddess" in her self-portraits, shot among artifacts and images from religious cultures. She uses double exposure to place images - such as that of [Kali] an Indian Goddess - over herself. The effect creates layers of spirits mixing in an indeterminate space and time. These feminist spirits, in Lantz's hands become archetypes, the female goddess to counter the male gods."

—Marsha Miro (*Detroit Free Press*, 1993)

DIANNE LEVITIN

Dianne is an associate professor in the Letters and Science Department and has taught at the Art Institute since 1979. Levitin received both a BA in Slavic Languages and an MA in Comparative Literature, Russian and German from the University of California at Berkeley. Levitin has also taught at the University of California at Berkeley. She is the winner of the Ford Special Career Fellowship and a prize from the Dobro Slovo Honor Society in Berkeley. She is a specialist in Russian, German, English and U.S. literature. Levitin has also studied numerous foreign languages, including German, Greek, Latin, French, Old Church Slavic and other Slavic languages.

JANIS CRYSTAL LIPZIN

Janis Crystal Lipzin is the Undergraduate Studio Program director and a professor in the Filmmaking Department and Interdisciplinary Program. She has taught at the Art Institute since 1978. Lipzin received a BFA in Art from Ohio University and New York University, an M.L.S. in Information Science from the University of Pittsburgh, and an MFA in Filmmaking from the San Francisco Art Institute. Her many awards include grants from the National Endowment for the Arts, and her work is in the collections of the Carnegie Museum of Art, Pittsburgh, and the Di Rosa Foundation in Napa, California. Her work has been presented internationally, including screenings, photo exhibitions and installations at the Museum of Modern Art in New York; the New Museum in New York; P.S. 1 in New York; Kunstmuseum, Bern, Switzerland; Institute for Contemporary Art, London; and the M.H. de Young Museum. Lipzin also creates photo-based inter-media work including viewer-activated installations and film/video sculpture. Lipzin has extensive curatorial, editorial and arts administrative experience and was formerly the director of the Film/Photo program at Antioch College.

Selected reviews/publications:

Blimp, Vienna, Austria. "Testament to an Orphaned Art," Summer 1992. , *Independent America: New Films 1978-1988*. catalog: David Schwartz. American Museum of the Moving Image, New York, *Village Voice*, "The 8 and Narrow," by Manohla Dargis, 4/11/89 ,National Public Radio, "Film in the Video Age," Museum of Contemporary Art, Los Angeles, 1986, *Art In America*, "A Special Report," by Holliday Day. July/August 1979, *San Francisco Examiner Datebook*, "JCL and *A Filmmaker's Retrospective* by Jeffrey Fraenkel 12/3/78.

REAGAN LOUIE

Reagan Louie is a professor in the Photography Department and has taught at the Art Institute since 1976. Louie received a BA from UCLA and an MFA from Yale University. He has won many awards, including a John Simon Guggenheim fellowship, the James D. Phelan Art Award, two National Endowment for the Arts grants, and a California Arts Council grant. Louie's work can be found in the collections of the Museum of Modern Art in New York, the Metropolitan Museum of Art in New York, and the San Francisco Museum of Modern Art. Recent solo exhibitions took place at the Chinese Culture Center, San Francisco, and the Ansel Adams Center, San Francisco. The latter exhibition was accompanied by a book, *Toward a Truer Life: Photographs of China 1980-1990* (Aperture/Friends of Photography). He has also participated in recent group exhibitions in New York, Massachusetts and Washington. Louie serves as a trustee of the Friends of Photography.

[*Toward a Truer Life*] is arguably the best photography book of this year. Graceful and unexpectedly complex, Mr. Louie's photographs present a clash between unhappy modernity and a culture that cannot be easily stripped of its heritage."

Review of *Toward a Truer Life*, (The New York Times December 1, 1991)

Selected reviews/publications:

"Reagan Louie's Chinese Odyssey", *Camera and Darkroom* (1992), *The Four R's* (De Anza College, Cupertino, CA, 1992), *Toward a Truer Life: Photographs of China 1980-1990* (Aperture/Friends of Photography, New York, NY, 1991), Photographs and essay, *Photo-Art* (Hong Kong, 1990), "Shanghai," *Connoisseur* (New York, NY, 1988), Photographs and essay, "One Journey to China," *Aperture* (New York, NY, 1987), *Worlds in Collision, New Dialogues in American Art History*, co-edited with Carlos Villa and published in 1995 by the San Francisco Art Institute and International Scholars Publications.

IVAN MAJDRAKOFF

Ivan Majdrakoff is a professor in the Painting Department and began teaching at the Art Institute in 1957. He studied at the Cranbrook Academy of Art in Bloomfield Hills, MI. Majdrakoff has exhibited his work extensively, including shows at the California Palace of the Legion of Honor, San Francisco; the San Francisco Art Commission Gallery; the Syntex Gallery, Palo Alto, CA; the Richmond Art Center, Richmond, CA; the Walker Art Center, Minneapolis; the Museum of Modern Art, New York; the Massachusetts Institute of Technology, Cambridge; and the San Francisco Museum of Modern Art. Majdrakoff formerly was the director of the University of Minnesota Art Gallery and director of the Stanford University Art Gallery. He has extensive teaching experience, including positions at Stanford University, San Jose State University, San Francisco State University, the University of Utah and the University of California's extension program.

"At first glance, Ivan Majdrakoff's work looks like it could hang comfortably alongside a Joseph Cornell box and a trompe-d'oeil painting by the 19th-century American, William Harnett. Majdrakoff makes elaborate assemblages from articles rescued from flea markets and junk shops. Yet the tone of Majdrakoff's constructions distinguishes them from related work by, say, Cornell, Rauchenberg or Arman. This tone doesn't become apparent until you study the work's details, which in this artist's case is like trying to reconstruct the rules of a game by studying the moves out of sequence. Majdrakoff's constructions are filled with ironic icons, emblems and miniature machines. These are combined and composed in a way that is humorous, observant, patient and perhaps obsessive. The works register a kind of awe at the human world, at its complication, its detail and its chaos."

— Kenneth Baker (The Boston Phoenix)

Selected reviews/publications:

Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985), *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)

FRED MARTIN

Fred Martin is a professor in the Art History Department. He began teaching in the Art Institute's Painting Department in 1958, and later served as director of the Art Institute, vice-president of academic affairs, dean of the college, and director of exhibitions. Martin studied at the California School of Fine Arts, and received both a BA and an MA from the University of California at Berkeley. Martin has taught and lectured at several institutions, including San Jose State University, Diablo Valley College and California College of Arts and Crafts. Martin also taught and served as registrar at the Oakland Art Museum. His work is featured in the permanent collections of the San Francisco Fine Arts Museum's Achenbach Foundation, the Fogg Art Museum at Harvard University, New York's Museum of Modern Art and the Whitney

Museum of American Art, New York. Martin has presented his work internationally, including exhibitions at the Zhejiang Academy of Fine Arts in China; the Shanghai University College of Art in China; the Brooklyn Museum; the Whitney Museum of American Art, New York; the Oakland Museum; the California Palace of the Legion of Honor; the San Francisco Museum of Modern Art; Gallery Paule Anglim, San Francisco; the Hanson Fuller Gallery, San Francisco; and the Bluxome Gallery, San Francisco. Martin is a former consulting editor with *Artweek* and a former Bay Area correspondent for *Art International*.

Selected reviews/publications:

A Travel Book (Arion Press, San Francisco, 1977), *Log of the Sun Ship* (Crown Point Press, San Francisco, 1969), *From an Antique Land* (Greengates Press, Oakland, 1979), Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985), Jones, Caroline A., *Bay Area Figurative Art 1950-1965* (San Francisco Museum of Modern Art, University of California Press, *1990), Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, New Jersey, 1993)

BRUCE MCGAW

Bruce McGaw is a professor in the Painting Department and has taught at the Art Institute since 1957. He is a former chair of the department and also serves on the Art Institute's board of trustees. He received a BFA from the California College of Arts and Crafts, where he studied painting with Leon Goldin and Richard Diebenkorn. McGaw has taught at the University of California at Berkeley School of Architecture and Stanford University. McGaw has exhibited his work widely, including exhibitions at the Charles Campbell Gallery, San Francisco; the San Francisco Museum of Modern Art; the Oakland Museum; the Fine Arts Museums in San Francisco; the Rena Bransten Gallery, San Francisco; the Santa Barbara Museum; and the State University of New York in Oswego.

Selected reviews/publications:

Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985), Jones, Caroline A., *Bay Area Figurative Art 1950-1965* (San Francisco Museum of Modern Art, University of California Press, 1990)

RAY MONDINI

Ray Mondini is a professor in the Letters and Science Department. He has taught at the Art Institute since 1968 and has served as department chair since 1976. Mondini received both a BA in Philosophy and English and an MA in Philosophy from San Francisco State University. He also studied art history and Italian culture at the University of Perugia in Italy, and studied Japanese culture and Buddhism in Japan and with Shunryu Suzuki at San Francisco's Zen Center. Mondini has taught and lectured at many institutions, including the San Francisco Academy of Asian Studies, St. Mary's College, Lone Mountain College, San Francisco State University and the Zhejiang Academy of Fine Arts in China. He received a National Endowment for the Humanities Self-Study Grant.

JEREMY MORGAN

Jeremy Morgan is an assistant professor in the Painting Department. He has taught at the Art Institute since 1989, serving as department chair from 1989-1992. A native of England, Morgan studied at the University of Oxford's Ruskin School of Drawing and Fine Art, where he received a Certificate of Fine Art. He received an Advanced Diploma in Fine Arts from the Royal Academy Schools in London, and an MFA in painting from the San Francisco Art Institute. Morgan has taught and lectured at several institutions, including the California College of Arts and Crafts. He has won numerous awards, including England's Connoisseur Magazine Painting Prize and the Harkness Fellowship from the Commonwealth Fund of New York. Morgan's work has been exhibited in China and in Europe, including at China National Academy of Arts Hangzhou, the Royal Academy of Arts and the Institute of Contemporary Art, both in London, England. His work is featured in several collections including Saks Fifth Avenue, and he is currently represented by D.D. Fong Galleries in San Jose. Morgan is an art design consultant for Alter Ego Productions (CD Rom), London, and Epic Interactive Media, Times/Warner.

ZEESE PAPANIKOLAS

Zeese Papanikolas is a professor in the Letters and Sciences Department and has taught at the Art Institute since 1968. Papanikolas received a BA from San Francisco State University and an MA from Stanford University. Papanikolas has also been an instructor at Stanford University and Sonoma State University. He is the author of three books, and numerous articles, reviews, short stories and academic papers. Papanikolas's latest book, *Trickster in the Land of Dreams*, was published in 1995 by the University of Nebraska Press (Lincoln, NE). Much of his writing concerns the Western United States and its history. Papanikolas is an active member of the Western Literature Association and the Western History Association. He is also a national board member of the Mountain West Center for Regional Studies. Papanikolas is a recipient of the Stegner Fellowship in Creative Writing.

Selected reviews/publications:

The Journal of American History (June, 1983), *The Western Historical Quarterly* (January, 1984), *American Historical Review* (February, 1984), *Labor History* (Fall, 1984), *Chicago Tribune* (December, 19, 1982), *San Francisco Chronicle* (September 10, 1995)

IRENE PIJOAN

Irene Pijoan is an associate professor in the Painting Department and has taught at the Art Institute since 1983. She received both a BA and an MFA from the University of California at Davis. Pijoan has received many honors, including a Skowhegan Purchase award, a National Endowment for the Arts grant, and a SECA fellowship. She was awarded a Djerassi Foundation residency, and residencies at the University of Georgia in Athens, and the Roswell Museum and Art Center in New Mexico. Pijoan also was an instructor at the University of Georgia summer program in Cortona, Italy. Pijoan has exhibited her work widely, including shows at the Rena Bransten Gallery, San Francisco; Gallery Paule Anglim, San Francisco; Artspace, San Francisco; the Oakland

Museum; the Susan Cummins Gallery, Mill Valley, CA; the Corcoran Biennial of American Painting, Washington, DC; the Leo Castelli Gallery, New York; and the Solomon R. Guggenheim Museum, New York.

"The pasty density of Pijoan's surfaces and the uncomposed look of her paintings made me think often of Terry Winters. But Pijoan has the eye for color that Winters lacks, but shares his love of paint for its own sake...The unintegrated patterns that result may be as close as painting can come to evoking the clutter and dissonance of contemporary urban experience, where meaning is both chancy and cheap. Painters on the East and West Coasts practice this style — Carroll Dunham in New York, for example, and Scott Bell in Oakland — but it may be some time before we see such bracing examples of it as Pijoan offers here."

— Kenneth Baker (San Francisco Chronicle May 17, 1990)

Selected reviews/publications:

Artweek (October 3, 1991), *Washington Post* (September 6, 1991)

ROY RAMSING

Roy Ramsing has been Technical Director since 1968 and an adjunct instructor in the Film Department since 1979. He received his BFA in Photography from the San Francisco Art Institute and studied art and physics at Beloit College in Wisconsin. He has guest lectured in the New Genres Department and in Taipei, Taiwan. He has been sound recordist, sound mixer and technical consultant on many feature films and documentaries including *Of Men and Angels* with William Farley; *Before Stonewall*; and seven documentaries on The San Francisco Blues Festival. He was design consultant for Thomas Brothers Sound Studio in San Francisco and is an active member of the Audio Engineering Society and the Society of Motion Picture and Television Engineers.

ROBERT RASMUSSEN

Robert Rasmussen is a professor in the Sculpture/Ceramic Sculpture Department at the Art Institute. He has taught at the Art Institute since 1971 and has served as chair of the department. A native of Oslo, Norway, Rasmussen received his BFA in painting from the San Francisco Art Institute and his MFA in sculpture from the California College of Arts and Crafts. He has also taught at the California College of Arts and Crafts and at the University of Wisconsin in Madison. Rasmussen has lectured extensively, at Crawford Art College, Cork, Ireland; Craft School, Oslo, Norway; the Maryland Art Institute, Baltimore; the University of Washington, Seattle; Mills College, Oakland, CA; California State University in Turlock; the University of California at Berkeley; and the University of California at Davis. Rasmussen has received a National Endowment for the Arts grant, and his work can be found in collections at the San Francisco Museum of Modern Art and the Los Angeles County Museum of Art. Rasmussen has exhibited his work extensively, including shows at the San Francisco Art Commission Gallery; the San Francisco International Airport; and the Joseph Chowning Gallery, San Francisco. Rasmussen was an artist-in-residence at the European Ceramic Work Center, Shertogenbosch, the Netherlands.

Selected reviews/publications:

Artweek (June 13, 1987), *Artweek* (April 12, 1986), *West Art* (March 28, 1986), *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)

JOHN ROLOFF

John Roloff is a professor in the Sculpture/Ceramic Sculpture Department and has taught at the Art Institute since 1978. He has taught at the University of Kentucky, Mills College and the University of Southern California, and has lectured and done residencies at art schools and universities throughout the U.S. and Canada. Roloff has won numerous awards, including three National Endowment for the Arts grants, a Visual Arts Award from the California Arts Council and a Guggenheim fellowship. His work is found in many permanent collections, including those of the San Francisco Museum of Modern Art, the Oakland Museum, the Smithsonian Institution, and Universities in Washington, Arizona and California. Roloff has been commissioned to create numerous environmental installations, including work at the Tyler School of Art, Philadelphia, PA and the Yerba Buena Gardens, San Francisco. Roloff has exhibited his work extensively, including exhibitions at the University Art Museum, Berkeley, CA; Gallery Paule Anglim, San Francisco; the Fuller Gross Gallery, San Francisco; the Whitney Museum, New York; and the Smithsonian Institution, Washington, DC.

Selected reviews/publications:

Artweek (March 4, 1993), *Art in America* (April, 1992), *Artforum* (November, 1987), *Artforum* (January, 1983), *Arts Magazine* (April, 1992), *Matrix Catalog* (No. 110, University Art Museum, Berkeley, CA, 1987), *Fragile Ecologies: Contemporary Artists' Interpretations and Solutions* (Rizzoli International Publications, 1992), Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985), *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)

JEFF ROSENSTOCK

Jeff Rosenstock has been an adjunct instructor in the film department since 1980. He studied film and video at Antioch College, Ohio, Boston University and the New School for Social Research in New York. His work has been exhibited at San Francisco Cinematheque, No Nothing Cinema and the New Performance Gallery in San Francisco. He is co-founder of Hands-On Video, a community-based organization that works with urban middle and high school students to create and produce video projects. Rosenstock has also done freelance sound, lighting and cinematography on numerous independent film and video productions.

AL SMITH

Al Smith is an associate professor in the Printmaking Department and has taught at the Art Institute since 1988. Smith has also taught at Rice University in Houston and the University of Houston. Smith received both a BFA in Printmaking and MFA in Painting from the University of Houston. He has exhibited his work widely, including exhibitions at the Berkeley Art Center, the Museum of Fine Arts in Houston, and the Houston Center for Photography. Smith's work is featured in the permanent collections of several institutions, including the Archives of American Art at the Smithsonian Institution; the Bank of the Southwest in Houston and Port Arthur; Republic Bank in Houston; Prudential-Bache in Houston; the Westin Hotel in Houston; and First City Bank in Fort Worth, Texas.

"In conversation and in art, Smith is a dialectician, and the works he creates are in response to an event or philosophical concept with which he is dealing. Within the works themselves, one often sees exchanges or dialogues. The space of the canvas may be broken into two horizontal or vertical registers, the two zones reflecting or explicating one another...where there is willful abandonment to humor, satire, sexuality or materials in Smith's work, there remains still a pervasive discipline like the web of lines which help give order to chaos."

— M. Hal Sussmann (*Art Voices*, March/April, 1981)

Selected reviews/publications:

Artweek (July 28, 1979), *Southwest Arts Magazine* (1982), *Houston Chronicle* (May 28, 1978), *Houston Post* (November 8, 1987)

INEZ STORER

Inez Storer is a professor of art on the Painting faculty and has taught at San Francisco Art Institute since 1981. Storer has also taught at Sonoma State University, the University of California at Davis, the University of California at Santa Cruz, and at San Francisco State University. She studied at the San Francisco Art Institute and the University of California at Berkeley and received a BA at Dominican College and an MA from San Francisco State University. She has exhibited her work internationally, including exhibits at the Rena Bransten Gallery, Jeremy Stone Gallery, the Olga Dollar Gallery, and most recently had a solo exhibit at Susan Cummins Gallery in Mill Valley. Her work has also been exhibited at the San Francisco Airport, the Inaugural Exhibit at Center for the Arts at Yerba Buena Gardens, the San Jose Museum of Art, the Monterey Museum of Art and the International Federation of Artists in St. Petersburg, Russia. Storer's work is found in collections throughout the country, including the Fairmont Hotels in San Jose and Chicago and the First Interstate World Center in Los Angeles, for which she created two large murals. Her work has been used in television sitcoms for Bill Cosby Productions in New York. She is the recipient of a "LifeWork Award" from the Falkirk Cultural Center in San Rafael, where she recently had a retrospective. Her work will be in a solo exhibit at the Jack Meier Gallery in Houston, Texas.

"The overall approach [of Storer's work] is personal and operatic, with images that have washed up plush from the artist's soul...just a blanket signature of the artist's pleasure in her medium and its attitude for jewel-like color and elastic space. The light touch, stemming from reverie, achieves a wide-awake presence, a mood of the plainest pleasure — what else but shared observation segueing to a mutual sentiment? — recalled and keenly accounted for."

— Bill Berkson (*Artforum*, April, 1990)

Selected reviews/publications:

Artweek (June 18, 1992), *San Francisco Magazine* (May 1991), *ArtForum* (April 1990), Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985), Who's *Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)

ROZANNE STRINGER

Rozanne Stringer joined the staff of the San Francisco Art Institute in 1995 as the director of Extension Education and Summer Programs and is an adjunct instructor in art education. Ms. Stringer is an art historian, educator and administrator who has served as curator of education at the San Francisco Museum of Modern Art and the Phoenix Art Museum, and has held the position of lecturer and coordinator of Adult Programs at the Nelson-Atkins Museum of Art in Kansas City. She received her BFA and MA degrees in Art History, and a MBA from the University of Kansas, where she taught in the departments of Art History and Western Civilization. She has also taught art history and humanities at the University of Missouri at Kansas City, Johnson County Community College and currently teaches at the University of California at Berkeley Extension and the College of Marin. Prior to her appointment at the Art Institute, Ms. Stringer acted as a consultant in art education for numerous Bay Area arts organizations, including the Arts Council of Santa Clara County and the Community School of Music and Arts.

SAM TCHAKALIAN

Sam Tchakalian is a professor in the Painting Department. He joined the faculty in 1966 and twice served as chair of the department. Tchakalian received an AA from San Francisco City College, and received both a BA in Psychology and an MA in Art from San Francisco State University. Tchakalian has lectured or taught at institutions across the country, including Cooper Union, Whitney Studio School, Pratt Institute, California College of Arts and Crafts, the College of San Mateo, the University of California at Berkeley, the University of California at Davis, and California State College in Los Angeles. Tchakalian has won three grants from the National Endowment for the Arts, a California Arts Council award, and the San Francisco Art Institute's Adaline Kent Award. He has exhibited his work internationally, including solo exhibitions in San Francisco at Modernism Gallery; the San Francisco Museum of Modern Art; Dilexi Gallery; and the M.H. de Young Museum. He has also exhibited at the Whitney Museum of American Art, New York; the University Art Museum, Berkeley, CA; the Allbright-Knox Gallery, Buffalo, NY; the Transamerica Corporation in San Francisco; Mills College Art Gallery in Oakland; and at the National Museum of Contemporary Art, Seoul, Korea. His work is featured in the collections of the Brooklyn Museum, New York; the San Francisco Museum of Modern Art; the Oakland Museum; the Milwaukee Art Center; the Palm Springs Desert Museum, Palm Springs, CA; the Sheldon Memorial Art Museum, University of Nebraska, Lincoln; and the University Art Museum, Berkeley, CA.

Selected review/publications:

The New Art: A Critical Anthology (1978), Visions (Fall, 1991), *San Francisco Chronicle* (May 30, 1991), *Artforum* (December, 1987), Albright, Thomas, Art in the San Francis*co Bay Area 1945-1980* (University of California Press, Berkeley, 1985), *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)

LARRY THOMAS

Larry Thomas is Dean of Academic Affairs and a former associate professor in the Printmaking Department. He has taught at the Art Institute since 1983 and served as the chair of the department. Thomas received a BFA from the Memphis Academy of Arts and an MFA from the San Francisco Art Institute. He has taught and lectured at many institutions, including Stanford University, Mills

College, California College of Arts and Crafts, the University of California at Berkeley, the Memphis College of Art, and the University of Wisconsin at Milwaukee. Thomas has received a fellowship from the National Endowment for the Arts, a SECA award from the San Francisco Museum of Modern Art, and was recently an artist-in-residence at the Djerassi Foundation. Thomas has been a cultural specialist to the National Museum of Jordan and the University of Damascus, Syria, in association with the U.S. Information Agency, and was one of twelve Americans who was invited to tour the Yunnan Province as part of the U.S.-China Arts Exchange. His work is featured in a monotype publication of the Achenbach Foundation for the Graphic Arts at the Fine Arts Museums of San Francisco. Thomas has exhibited his work widely, including shows at the Fuller/Goldeen Gallery; the San Francisco Museum of Modern Art; the Bluxome Gallery, San Francisco; the Palo Alto Cultural Center, Palo Alto, CA; the Susan Cummins Gallery, Mill Valley, CA; the Cultural Institute of Macao; The American Academy of Arts and Sciences, NY; and the National Museum of American Art, Washington, DC.

Selected reviews/publications:

Directions in Bay Area Printmaking (Palo Alto Cultural Center, 1992), *Selections from the Bay Area* (The Drawing Center, New York, 1991), *San Jose Mercury News* (September 18, 1986), *Artweek* (March 15, 1986), *San Francisco Chronicle* (August 22, 1984), *Who's Who in American Art 1993-94* (R.R. Bowker, a Reed Reference Publishing Company, 1993),

MARK VAN PROYEN

Mark Van Proyen is an associate professor in the Art History Department and has taught at the Art Institute since 1985. Van Proyen received both a BFA and an MFA from the Art Institute and has served on the Art Institute's board of trustees. He has taught and lectured at numerous institutions, including the California College of Arts and Crafts, the University of California at Berkeley, the University of California at Santa Cruz, and Stanford University. Van Proyen is also the former academic coordinator of the Art Practice Department at the University of California at Berkeley. Van Proyen is the former Northern California editor of *Artweek*, and is a regular contributor to *Visions Art Quarterly* and *Art Criticism*. Van Proyen has received fellowships for painting from the Marin Arts Council and the Mortimer Fleishhacker Foundation. He has exhibited his work internationally, including shows in Bordeaux and Paris, France; the Susan Cummins Gallery, Mill Valley, CA; the Joseph Chowning Gallery, San Francisco; the Triton Museum of Art, Santa Clara, CA; the Primary Colors Gallery, Sacramento, CA; the Eaton/Shoen Gallery, San Francisco; the Dana Reich Gallery, San Francisco; the Falkirk Cultural Center, San Rafael, CA; and the Bannam Place Exhibition Space, San Francisco.

"Van Proyen uses thick impasto surfaces and expressionistic colors to depict crudely painted nude figures and occasional animals which enact even stranger rituals, many of which smack of torture."

— Thomas Albright (*San Francisco Chronicle*, March 25, 1981)

Selected reviews/publications:

Roche, Harry, "Critic's Choice", *San Francisco Bay Guardian*, February 20, 1991, Cohn, Terri, "Looking at Figures," *Artweek*, February 27, 1988, Baker, Kenneth, "Time to Check out Hotel Project," *San Francisco Chronicle*, July 28, 1986, Curtis, Cathy "The Abrasive Gesture," *Artweek*, July 16, 1983

CARLOS VILLA

Carlos Villa is a professor in the Painting Department and has taught at the Art Institute since 1969. He received a BFA from the San Francisco Art Institute and an MFA in Painting from Mills College. Villa has exhibited his work internationally, including exhibitions at the Syntex Gallery, Palo Alto, CA; the INTAR Gallery, New York; and the American Academy at Rome, Italy. His work is featured in the permanent collections of many institutions, including those of the Casa de las Americas, Havana, Cuba; Columbia University, New York; the Oakland Museum; the Smithsonian Institution, Washington, DC; and the Whitney Museum, New York. He has won several awards, including a National Endowment for the Arts grant, the Distinguished Alumni Award from the San Francisco Art Institute, the Rockefeller Travel Grant, and the Adaline Kent Award. Villa has organized, produced and lectured at many symposia, often concerning diversity in the arts. These events have included *Towards a Culturally Inclusive Art Education*; *Sources of a Distinct Majority*, which was also the subject of 15 one-hour programs he produced for KPFA-FM in Berkeley, CA; and *Rethinking U.S. Art History* at the San Francisco Art Institute. He is co-producer of

San Francisco Art Institute's Sanchez School program and serves as a member of the Board of Directors of the College Art Association. Villa was project director of *Worlds in Collision, New Dialogues in American Art History*, co-edited with Reagan Louie and published in 1995 by the San Francisco Art Institute and International Scholars Publications.

Selected reviews/publications:

Lippard, Lucy *Mixed Blessings* (Pantheon Books, New York, 1990), Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985), *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993), *Mapping the Terrain* (University of California Press, Berkeley), *Artweek* (July 4, 1991), Artweek (October 24, 1991)

HENRY WESSEL

Henry Wessel is a professor in the Photography Department. He has taught at the Art Institute since 1973, serving as chair of the department from 1988-93. Wessel received a BA from Pennsylvania State University and an MFA from the State University of New York at Buffalo. Wessel has won three awards from the National Endowment for the Arts and two Guggenheim fellowships. His work has been exhibited extensively, including exhibitions at the Charles Cowles Gallery, New York; the Museum of Modern Art, New York; the Fraenkel Gallery, San Francisco; and the International Center of Photography, New York. He has participated in three group exhibitions at the San Francisco Museum of Modern Art, including *Road and Roadside: American Photographs 1930-1986*. Wessel has taught and lectured at many institutions, including Yale University, Mills College and San Francisco State University. His work is featured in several public collections, including those of the Art Institute of Chicago; the Australian National Gallery; the California Museum of Photography in Riverside; the Center for Creative Photography in Tucson; the Philadelphia Museum of Art; Harvard University's Fogg Art Museum; the Museum of Fine Arts in Boston; the Museum of Modern Art in New York; the Oakland Museum; the San Francisco Museum of Modern Art; the Los Angeles County Museum of Art; and the Victoria and Albert Museum in London.

Selected reviews/publications:

American Landscapes: Photographs from the Museum of Modern Art (1981), *Signs of Life* (Knopf (1983, Contemporary Photographers (St. John's Press, 1988), *Art News* (Summer 1992), *Artforum* (February, 1990), *After Image* (February, 1975), Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, NJ, 1993), Naylor, Colin, *Contemporary Photographers* (St. James Press, 1988)

FRANKLIN WILLIAMS

Franklin Williams is a professor in the Painting Department and has taught at the Art Institute since 1966. He received both a BFA and an MFA from the California College of Arts and Crafts in Oakland. Williams has received grants from the Ford Foundation and the National Endowment for the Arts. He has exhibited his work internationally, including exhibitions at the Braunstein/Quay Gallery, San Francisco; the Joseph Chowning Gallery, San Francisco; Gallery B, Paris, France; the Utah Museum of Fine Arts, Salt Lake City; and the Ruskin School, Oxford, England. Williams' work is featured in many private and public collections, including those of the Oakland Art Museum; the University Art Museum, Berkeley, CA; the San Francisco Museum of Modern Art; the Corcoran Gallery, Washington, D.C.; and American Telephone & Telegraph in Boston. He has lectured and taught at institutions around the world, including the California College of Arts and Crafts, the University of California at Davis, Hayward State University, and at Oxford University's Ruskin School of Drawing and Painting in England.

Selected reviews/publications:

Albright, Thomas, *Art in the San Francisco Bay Area 1945-1980* (University of California Press, Berkeley, 1985), *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, NJ, 1993)

AL WONG

Al Wong is a professor in the Filmmaking Department and has taught at the Art Institute since 1975. Wong received an MFA from the San Francisco Art Institute. He has also taught at Sonoma State University, Sacramento State University and Mills College. Wong has won numerous awards, including a John Simon Guggenheim fellowship, an Award in the Visual Arts from the California Arts Council, and fellowships from the American Film Institute and the National Endowment for the Arts. He has exhibited his work widely, including shows at the Whitney Museum of American Art, New York; the New Museum, New York; the Zen Center in San Francisco; the Metropolitan Museum, New York; the Exploratorium, San Francisco; and the Museum of Modern Art, New York. His films are part of the permanent collections of the San Francisco Art Commission; Yale University; the American Film Institute, Los Angeles; and the John F. Kennedy Center for the Performing Arts, Washington, D.C. Wong also serves on advisory boards for the New Museum in New York and the Yerba Buena Center for the Arts in San Francisco.

Selected reviews/publications:

Artweek (June 17, 1989), *Artweek* (July 1, 1989), *Artweek* (February 18, 1989)

Facilities

San Francisco Art Institute's facilities mirror its open and boundary-expanding attitude toward creating art and artists. Some of the facilities, such as the galleries, Lecture Hall, cafe and store, also serve as a link to the larger community.

The Center for Digital Imaging offers all students, regardless of discipline, digital media access for problem-solving, research and creative purposes. A quiet respite for study, the SFAI library is an invaluable resource specializing in materials on the arts. While the Art Institute's original building offers undergraduate students a Mediterranean-style hilltop campus, the new graduate student center provides an urban edge. Located at the intersection of Columbus Avenue and Chestnut Street, the newest addition to SFAI is a veritable gateway to the city of San Francisco.

Says Assistant Dean of Students Dona Lantz, "Students and faculty are given free and open access to all of the school's studio facilities, with some limitation, regardless of their discipline." Beyond regularly scheduled studio time, most of the facilities are open 24-hours-a-day to encourage personal exploration and growth through independent research and self-reliance. Instruction manuals are available if necessary, and monitors are usually present to answer questions.

CAFE

The Art Institute Cafe specializes in home cooking, including soups, sandwiches, salads and daily specials. Desserts are baked daily. Espresso drinks are also featured. Each year, the cafe hires 20 to 25 student workers to cashier, cook and provide counter service. Hours: Monday- Thursday, 8:30 a.m. - 9 p.m.; Friday, 8:30 a.m. - 5 p.m.; Saturday, 9 a.m. - 2 p.m. (Intersession and Summer sessions: reduced hours; see posted schedule.)

CENTER FOR DIGITAL MEDIA

Equipment includes: 25 Power Mac AV 7100/80 & 8100/100 AV32 MB RAM / 750 MB & 1 GB Hard Drives, 25 135 Syquest Peripheral Storage Drives, 5 200 Syquest Peripheral Storage Drives, 1 APS DAT Drive, 1 Micronet CD-ROM Burner, 25 Wacom Drawing Tablets and Pens, 2 Epson ES 1200 DPI Flatbed Scanners, 1 Polaroid Sprint Scan Film Scanner, 1 Polaroid HR 5000 Film Recorder, 2 JVC VHS Video Tape Decks, 2 Epson Stylus Color Printers (360/720 DPI), 2 Apple Laser Writer 16/600 Gray Scale Printers (300/600 DPI) and 1 Hewlett Packard 560 Color Printer (300 DPI). Software includes Adobe Premiere, Adobe Photoshop, Adobe Illustrator, Adobe Dimensions, Fractal Design Poser, Painter, Macromodel, Fontographer, Freehand, Sound Edit, Director, Ray Dream Designer, Microsoft Office, Quark and Hsc Vector Effects, Convolver, Kai's Power Tools and Kpt Bryce. The department also offers T1 Access to the Internet from all CDM stations and complete email and World Wide Web services.

DIEGO RIVERA GALLERY

The 1,450-square-foot Diego Rivera Gallery, home of the famous 1931 mural by Diego Rivera entitled "The Making of a Fresco Showing the Building of a City," is reserved solely for exhibitions of student work. The gallery accommodates all sizes and styles of artwork done in all media, from painting and printmaking to performance and video installation. The work is juried by SFAI alumni. Hours: Daily 9 a.m. - 5 p.m.

FILMMAKING FACILITIES

There are complete facilities for shooting Super-8 and 16-mm film, silent or with sync sound; two studios; complete editing facilities for both Super-8 and 16-mm film; two animation stands (one stand with a tracking camera mount and roto-scope capability); two optical printers, a sound-mixing and recording studio and a four-channel, 1/4"-tape editing room. Check-out equipment includes cameras, tripods, recorders, digital cassettes, microphones and tape-editing decks. Four flatbed editing tables are available: a Super-8/16mm six-plate Kem, a 16mm six-plate Moviola, two 16mm six-plate Steenbeck, a four-plate Steenbeck and an eight-plate Universal for graduate students.

GRADUATE CENTER

Scheduled to open in the fall of 1997, SFAI's new graduate center, located at 701 Chestnut Street, will expand the school's facilities while creating a campus that brings the Art

Institute into the heart of North Beach. The center will also provide SFAI graduate students with their own building for the first time in the school's history. Enabling easy interaction with nearby undergraduates, the Graduate Center will accommodate the varied studio needs of graduate students on an individual or shared basis, including providing studio space for large-scale sculpture. Graduate faculty will conduct all critiques, graduate seminars and other instruction at the new site.

INTERMEDIA SERVICES

Intermedia Services operates the Lecture Hall as a venue for classes, visiting artists and film and video screenings. Additionally, Intermedia Services provides campus-wide technical support for classes, special events and exhibitions, as well as technical media.

Equipment check-out services are located in the front of the Lecture Hall. Equipment is available to all enrolled Art Institute students.

Additional Services:

Documentation. All classes and visiting artist lectures are recorded on audio-cassette tape. Archival material is stored in the library.

Format Transfer. Intermedia Services can transfer your original audio or video materials onto a variety of recordable media, or provide you with equipment to do it yourself. Playback sources include CD, LP, audio cassette, open reel 1/4", DAT 3/4", SP, VHS and Hi8. Please provide your own blank recording material.

Student Use of the Lecture Hall. The Lecture Hall is available for use by students for screening films, videos, presentations or rehearsing performances, or just to play.

Consultation. Someone is available to answer any questions you may have regarding equipment or facilities, or for input on a technical aspect of your art making.

LIBRARY

The Anne Bremer Memorial Library, established with a generous donation from philanthropist Albert Bender, is a unique and valuable resource for arts information. Located on the second floor of the Art Institute's original 1926 building, the library offers students a quiet setting for research and study. Its reading room, with high arched windows, large fireplace and beamed ceiling, is a noteworthy example of the Mission-style popular when the room was dedicated in 1935.

The library's collection emphasizes modern and contemporary art, art history, theory and criticism. It contains 26,000 volumes, including an outstanding collection of exhibition catalogs, and subscriptions to more than 200 general-interest and fine-arts periodicals. The library staff works with students on an individual basis, showing them how to take advantage of the library's specialized resources. The library sponsors special events, including poetry readings, travelogues, exhibitions and an annual artist's book contest.

The general collection provides support material for curricula, recreational reading and visual documentation unavailable elsewhere. Books in the general collection may be checked out for two weeks.

Special collections include:

Artists' books. A small collection of books produced by artists.

Rare books and archives. A significant collection of beautiful and unusual publications pertaining to all aspects of art history.

Archives. Primary source manuscripts and printed documentation of Northern California art from 1871 to the present.

Periodicals. Subscriptions to more than 200 periodicals, including Artforum, Aperture, Flash Art, The New Yorker, The Village Voice, October, New Criterion, Thrasher, Granta and High Performance.

Slides. More than 75,000 transparencies documenting work in all media, including carousels containing work by current faculty.

Tapes. More than 700 audio cassettes covering various contemporary art issues, new and old music, sound performances and visiting artists' lectures.

Films. A collection of films made by Art Institute faculty members and graduate students, as well as examples of avant-garde films.

Videotapes. A collection of videotapes in all fields.

Media. Slides may be viewed in the library on the rear-screen projection unit. Slides are also available for classroom use with the permission of the faculty and the media director. Audiotapes and videotapes are non-circulating. The library's video screening room is available during Media Department hours.

Photocopying. Students may photocopy material in the library ($0.10 per copy).

Typing. There are several typewriters and computers in the library for student use.

NEW GENRES FACILITIES

The New Genres Department maintains three analog video edit suites: Edit One: Hi8 to 3/4" (cuts only); Edit Two: 3/4" to 3/4" cuts only with audio reprocessing capability; and Edit Three: An Amiga Toaster-Driven Online A/B roll edit system using Amilink Controller. Also offered is a two three chip camera studio with analogue chroma-key generation and mixing ability between live camera and tape, a large blue screen and permanent seamless cyclorama. There are many Hi8 camera systems supported by professional grade light kits, a field DAT and Sennheiser microphones.

The New Genres Department also maintains a Macintosh computer lab emphasizing digital video and sound. Technical assistance is available for all these systems; facilities are open 24-hours-a-day.

PAINTING FACILITIES

Departmental facilities include four large painting studios, an area for spray painting and two spacious drawing studios. The painting studios are open 24-hours-a-day, seven days a week. There are individual studio areas on campus for fourth-year students who have been selected for the honors studio program. Additional space is available for lectures and demonstrations. Approximately 600 canvas storage spaces and 100 drawing storage shelves, as well as hand and power tools, are available in the rack room.

PHOTOGRAPHY FACILITIES

Photography facilities include 18 private darkrooms, a group laboratory accommodating up to 10 students and a Cibachrome room with an enlarger and a 16x20 Cap 40 processor. All of the private darkrooms accommodate from 35mm to 4x5 negatives. Color facilities include a 42-inch RA color processor, five Chromega D's, six Saunders color enlargers, and one Beseler color enlarger. All color enlargers have dichroic heads. The B&W facilities include four 35mm Leitz enlargers, nine 4x5 Beseler enlargers, eight 4x5 Omega D-5 enlargers, and one Durst 8x10. The non-silver darkroom includes a UV box, light table and enlarger. There is a mural

room for wall projections that accommodates both B&W and color printing. The mural room houses the 8 x 10 Durst enlarger, and two Beseler enlargers (one for color and one B&W condenser). A second room for color mural printing using floor projection is also available. Students enrolled in large format/view camera courses are provided with view cameras and tripods. Other facilities and equipment include one copystand and camera for making slides of work, a matt-cutting room and studio lighting equipment. The studio lighting equipment includes two 1000-watt Dynalite packs, each with two heads, one Norman 800-watt pack with two heads, one Norman 200B portable flash with one head, two photogenic mini-spots, one Sekonic flash meter, and various lighting accessories.

The Lab is open with student monitors on duty from Monday-Thursday 9 a.m.-10:30 p.m., Friday and Saturday 9 a.m.-5 p.m., and Sunday 12-6 p.m. SFAI students may work late nights by checking out equipment and keys from the monitor. For black and white late-night access, graduate Photography students may reserve two nights a week and all other SFAI students may reserve one night a week. Other late night use is available on a drop-in basis. One color and one black and white darkroom are exclusively reserved for graduate Photography students.

PRINTMAKING FACILITIES

The department maintains complete facilities for silkscreen, etching, lithography, relief, book arts and related photo process printmaking. There are six studios; one is reserved for graduate student use. The studios house professional equipment that affords students ample opportunity to develop skills in the art of printmaking.

Facilities include photo darkrooms, four etching presses (largest 32"x52"), four Lithography presses (largest 30"x48"), one offset proof press, 10 silkscreen printing stations (largest 46"x72"), two darkrooms with Omega D-2 enlargers, a copy camera (largest film size 16"x20") and a 50"x 60" vacuum frame exposure unit. Printmaking students are allowed 24-hour, seven-day-a-week access to the facilities during the academic year.

SCULPTURE FACILITIES

The department occupies 6,840 square feet of classroom and shop space, including facilities for working in steel, wood, plaster and ceramics. The studio space has 25-foot ceilings, large roll-up doors and an 18-foot Gantry Crane for moving large works.

The department also has facilities for welding and finishing steel and other metals, including gas, arc and heli-arc welding, plasma cutting, vacuum forming and spray painting. The wood shop has table saws, band saws, sanders, a power mitre box and drill presses. The department provides plaster, burlap and chicken wire to its students, as well as welding rods, oxygen and acetylene. The ceramic sculpture studio is equipped for low-fire clay bodies and glazes.

CERAMIC SCULPTURE FACILITIES

The Ceramic Sculpture Studio is approximately 3,600-square-feet, which is divided in half to maximize work and class space. Approximately 900-square-feet has been partitioned off to create a semi-private work area for up to four graduate students.

The studio emphasis is low-fire to cone 4 hand building and experimentation. We annually supply 15 tons of Laguna WC-392 Buff Sculpture mix, an open Glaze Room stocked with oxides, stains, frits and more. 3 gas kilns: updraft; H.5. 5'. x L.5.5' x 4'. downdraft; H 4'x 5.5'x3'. Forced air. H.3.5 x 3 x 2.5'. There are also 5 electric and two test kilns. Other equipment includes Remlin sandblasting booth, internal dim. 40" x 30" x 30". Glaze spray booth internal dim. 48" x 48" x 30", VencoMark II deairing pugmill, Weland clay mixer, Brent & North Star Slab Rollers & I. Shimpowheel (due to SFAI's residential location, raku and pitfiring are not permitted on campus).

STORE

The SFAI store is an excellent source for fine-arts supplies at greatly discounted prices. A wide selection of paints, pastels, papers, brushes and printmaking supplies are available, along with miscellaneous hardware items and a terrific postcard rack. The store clerks have extensive knowledge of the materials and are most helpful in assisting and answering questions as well as supplying detailed product information. Hours: Monday - Thursday 9:00 a.m. - 8:00 p.m., Saturdays 10:00 a.m. - 4:00 p.m. and closed on Sundays.

BFA Admission Requirements

The undergraduate admissions process is highly personalized. Applicants are reviewed on a case-by-case basis. All undergraduate decisions are made by the Admissions Committee in cooperation with the faculty. The committee bases decisions on 1) the quality and appropriateness of the portfolio; 2) evaluation of a statement of purpose that should reflect strong ideas and demonstrate a written ability to articulate a personal vision; 3) an assessment of prior academic history and test scores to determine the probability of success in SFAI's liberal arts and art history curriculum. Applicants may appeal decisions through written petition to the Admissions Committee.

Each undergraduate applicant may apply through one of two curricular options: the interdisciplinary program or the traditional major (available in any one of six disciplines). See page 53 for further information regarding these choices.

Applications to the Art Institute's BFA program are accepted on a rolling-admission basis throughout the calendar year. To be assured of an ideal class schedule, apply well in advance of the registration period for the semester in which you hope to enroll – early May for the fall semester and early December for spring.

APPLICATION PROCEDURE

1. Completed and signed application form.

2. $50 non-refundable application fee.

3. Written statement of purpose.

4. Official high school transcripts with proof of graduation sent directly from the school to SFAI – required of all applicants who have not received an associate's or bachelor's degree prior to enrolling at SFAI. NOTE TO TRANSFER STUDENTS WITH MORE THAN 30 SEMESTER UNITS: *Many colleges document high school graduation on your official college transcripts. This may exempt you from submitting high school transcripts. Verify this with your college registrar.*

5. SAT or ACT examination results – required for all U.S. applicants who have been out of high school for less than five years and have not received an associate's or bachelor's degree prior to enrolling at SFAI.

6. Official academic transcripts – sent directly to SFAI from ALL undergraduate colleges and universities previously attended; see transfer credit page 85 and 86. All required credentials accompanying applications become the property of the Art Institute and cannot be returned.

7. The Admissions Committee highly recommends and may, in some cases, require personal interviews and letters of recommendation. You will be notified directly if this is the case.

8. **PORTFOLIO.** An undergraduate portfolio should include 12-20 examples of visual art that reflect the artist's imagination and originality. While the body of work must demonstrate technical proficiency, exercises and assignments should not be included. We are looking for a commitment to exploration and a developed personal point of view. If your goals and ambitions are not consistent with what SFAI can offer, the portfolio will help us know that, too.

A portfolio may include painting, drawing, mixed media, photography, film, printmaking, sculpture, video and documentation of installation. This visual work may also be supplemented by creative writing, sketchbooks and proposals. In reviewing undergraduate portfolios, our chief concern is whether SFAI is a suitable place for you to pursue your art.

BY MAIL

12-20 slides of your work, encased in a clear plastic slide sheet (each slide should be marked with the applicant's name) and/or original work smaller than 20" x 30" may be sent by mail at your own risk. Films and videos should be kept to a maximum of 15 minutes and should be accompanied by viewing instructions. Formats may include Super-8 or 16mm film, and VHS tapes (U.S. format, NTSC only).

IN PERSON

Original work and/or slides, film and video may be presented in person at SFAI. Original work that is larger than 20" x 30" may only be presented in person at SFAI or at one of approximately 30 off-campus Portfolio Days held for this purpose at various locations throughout the country, see page 85 and 86, call the Admissions Office for further details. Arrangements for interviews may be made by contacting the Admissions Office Monday through Friday at 1.800.345.7324.

Return of BFA portfolios

Applicants are responsible for the cost of returning portfolios. It is highly recommended that all undergraduate applicants enclose a self-addressed stamped envelope with their portfolio. Other portfolios accompanied by check or money order will be sent back by first class mail. Portfolios returned to SFAI, not claimed by applicants or accompanied by inadequate postage, will be disposed of after 30 days. Local applicants may pick up their work in person within 30 days of notification of acceptance or denial. Applicants who wish to insure their work must make their own arrangements. No responsibility can be assumed by SFAI for work that is damaged for any reason, either in transit or while on campus for review.

Notification of acceptance

Undergraduate applicants are notified in writing of their acceptance or rejection. Decisions are made soon after receipt of all required credentials.

Registration

A $100 non-refundable tuition deposit is required in order to register for classes. An admissions counselor will work with new students to develop a program of courses designed to meet individual needs and interests. Registration begins in early May for the fall semester and early December for the spring semester.

APPLICATION DEADLINES

PROGRAM	FALL	SPRING
MFA	February 15	November 1
Post Bac	April 1	November 1
BFA	Applications reviewed on a continuing basis through September 1 Merit Scholarship deadline: March 1	Applications reviewed on a continuing basis through January 10
Non-Degree	Contact the registrar for registration dates. No application required.	Contact the registrar for registration dates. No application required.

Transfer Credit

Transfer units from an accredited college or university are credited toward the BFA as they relate to the undergraduate curriculum. New students may transfer Liberal Arts & Studio courses taken at other accredited institutions toward the BFA. Once enrolled, however, only courses for which SFAI does not offer an equivalent, such as foreign languages, will be accepted. Credit is awarded for approved courses on the basis of equivalent units. Quarter units and other forms of credit are converted to semester units. No transfer credit is awarded from non-accredited institutions or for courses with a grade below C (2.0). Regardless of transfer credit, all undergraduate students are required to complete the last 30 units of their degree at SFAI. Methodologies of Modernism and 24 units of studio requirements must be taken at SFAI. Transfer credit is not given for these courses. See transfer details on page 85 and 86.

All relevant academic transcripts must be received by the Admissions Office before acceptance may be granted. A list of courses in progress at the time of application should be attached to the application for admission. Transcripts from courses in progress at the time of application must be received by the end of the student's first semester at SFAI. No subsequent transcripts will be considered for transfer credit.

Veterans may receive credit for certain specialized courses taken during military training if such credit does not duplicate previously earned college credit and if the work has been completed satisfactorily.

Re-Admission

Previously enrolled SFAI students who have been away for more than one semester without formal leave of absence must reapply for admission to the degree program. They must submit the same material required of all applicants.

Students who were not in good academic or financial standing during their last semester at SFAI will be required to demonstrate significant academic improvement while absent from SFAI and/or must satisfactorily settle all outstanding debts owed to SFAI. Students who were academically dismissed will be required to satisfy any additional requirements deemed necessary by the Admissions Committee.

The Admissions Committee reserves the right to deny re-admission to students who have been determined to have a history of disruptive or aggressive behavior, or those who do not meet the academic or artistic standards in effect at the time of their re-application. The committee may impose additional requirements of re-admission as it deems appropriate.

Re-admission is also required for students wishing to change their status from nondegree to degree, or from undergraduate to graduate. In all such cases, students are subject to the same requirements and standards as any other applicant.

Transfer Credit

BFA LIBERAL ARTS REQUIREMENTS

English Composition A	3 units	Focused development in writing, reading and discussion skills.
English Composition B	3 units	Focused development in writing with an emphasis on analysis.
Western Civilization A	3 units	Historical survey of the Near East, Africa and Southern Europe from antiquity to the Renaissance.
Western Civilization B	3 units	Major historical events from the 15th century through the development of the European avant-garde in the 19th century.
Natural Science	3 units	A science course covering lab, theory, and/or history of topics such as Astronomy, Biology, Physics, etc.
Math	3 units	College-level mathematics course designed to achieve basic competency.
Social Science	3 units	Focused examination of social systems such as Psychology, History, Political Science, etc.
Studies in Global Cultures	3 units	Coursework that concentrates on the contributions of diverse cultures; specifically ethnicities, genders, and sexual orientations not focused upon in the standard western/European curriculum.
Elective	3 units	Any liberal arts class including Art History and foreign languages.
Methodologies of Modernism A* SFAI residency requirement	3 units	Part 1 of an in-depth examination of 20th century cultural history and its relationship to visual art. NOT ACCEPTED IN TRANSFER.
Methodologies of Modernism B* SFAI residency requirement	3 units	Part 2 emphasizes systems of critical inquiry such as Psycho-analysis, Historical Dialectical Materialism, Structuralism, etc. NOT ACCEPTED IN TRANSFER.

ART HISTORY REQUIREMENTS

Art History Survey A	3 units	General survey of art history from prehistory through the Gothic time period.
Art History Survey B	3 units	General survey of art history from the Renaissance through the 20th century.
Art History Survey C	3 units	Focused on contemporary art in Northern America and Europe from the 1950s until the present.
Art History Elective	3 units	Any art history class such as History of Japanese Art, History of Cinema, History of Women Artists, etc.
Art History Elective / Major	3 units	Students choosing to major must take a history in their area. eg. Photography majors must take History of Photography. Interdisciplinary and Painting students may choose another elective.

Transfer Evaluation

Transfer students are provided a transfer evaluation at the time of acceptance; see page 51 for a complete description of the BFA curriculum. To be assured that the college courses that you are currently taking will transfer, please call the Admissions Office for an advising appointment with an Admissions counselor.

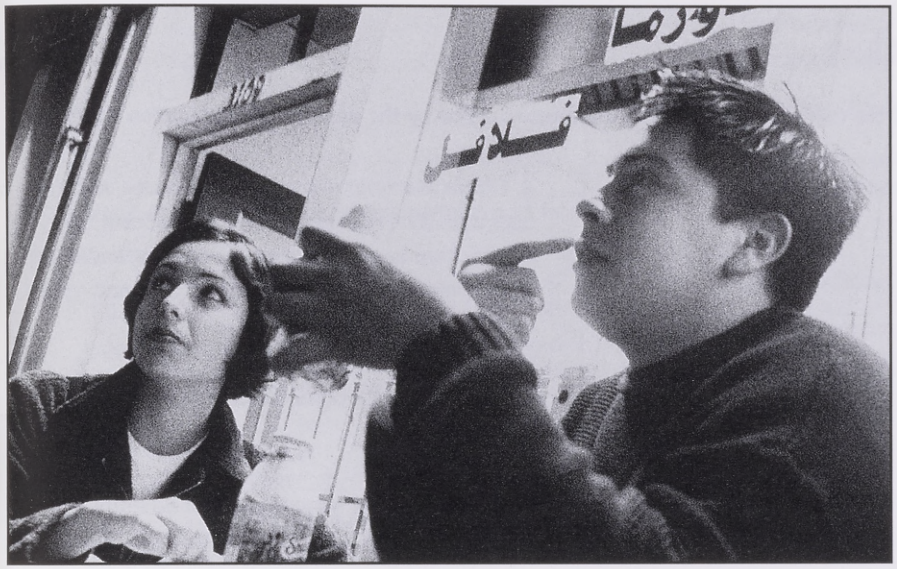
CREDIT BY EXAMINATION

Undergraduate students may receive credit for general studies course requirements (liberal arts) on the basis of results from the College Entrance Examination Board (CEEB). Advanced Placement Examinations Test results are subject to evaluation. Note: Advanced Placement credit is not accepted for studio courses.

BFA STUDIO REQUIREMENTS

MAJOR	STUDIO REQUIREMENTS UP TO 12 UNITS MAY BE TRANSFERED INTO MAJOR STUDIO	ELECTIVES UP TO 36 UNITS MAY BE TRANSFERED INTO ELECTIVE STUDIO
Interdisciplinary	Self-designed studio curriculum. May be composed of classes from any fine art studio discipline – 72 units. 48 units may be transferred into the interdisciplinary curriculum. 3 unit Senior Review Seminar required.	
Film	6 units Beginning Film 30 units Film Electives 3 units Senior Review Seminar	36 units in any fine arts discipline
New Genres	3 units Beginning New Genres 33 units New Genres Electives 3 units Senior Review Seminar	36 units in any fine arts discipline
Painting	6 units Beginning Drawing 6 units Drawing Electives 6 units Beginning Painting 18 units Painting Electives 3 units Senior Review Seminar	36 units in any fine arts discipline
Photography	3 units Beginning Photo 18 units Photo Department Requirements 9 units Distribution Requirements 9 units Photo Electives 3 units Senior Review Seminar	36 units in any fine arts discipline
Printmaking	6 units Drawing Electives 30 units Printmaking Electives 3 units Senior Review Seminar	36 units in any fine arts discipline
Sculpture / Ceramics	3 units Beginning Sculpture 3 units Intermediate Sculpture 6 units Drawing Electives 24 units Sculpture Electives 3 units Senior Review Seminar	36 units in any fine arts discipline

International Application Requirements



The Art Institute is approved by the U.S. Immigration and Naturalization Service for enrollment by non-immigrant alien students. All international students must attend full-time (at least 12 semester units).

International applicants must meet the standard BFA or MFA admission requirements and are required to provide the following additional materials:

1. Results of TSE (Test of Spoken English) and TOEFL (Test of English as Foreign Language). Information concerning the TOEFL, TSE and English language programs is available from U.S. Embassies and consulates.

2. Certified English translations of all secondary school records, college records (if any), school certificates and results of matriculation examinations.

3. Certificate of Finances form. The U.S. Immigration and Naturalization Service requires the Art Institute to certify the financial resources of all foreign applicants. This form is sent to international students upon acceptance. When these documents have been correctly completed and returned to the Admissions Office, the I-20 form is issued for the student F-1 visa. The I-20 is usually issued two months before courses begin.

TOEFL / TSE REQUIREMENTS

		MINIMUM SCORE	UNCONDITIONAL ACCEPTANCE *
TOEFL	all applicants	500	600
TSE	MFA/Post Bac	50	55
TSE	BFA	45	55

*** students scoring below this level may be required to participate in all or a portion of SFAI's ESL program.**

Return of International Portfolios

Applicants are responsible for the cost of returning portfolios. It is highly recommended that all portfolios be prepared for return by properly wrapping and addressing slide tray boxes or enclosing a self-addressed envelope for original work, films, or video. International applicants must provide an international money order (U.S. currency only) with adequate return postage. Portfolios returned to SFAI, not claimed by applicants or accompanied by inadequate postage will be disposed of after 30 days.

Applicants who wish to insure their portfolio must make their own arrangements. No responsibility can be assumed by SFAI for work that is damaged for any reason, either in transit or while on campus for review.

MFA/PB Admission Requirements

Graduate applicants apply through any one of the following six disciplines: Film, New Genres, Painting, Printmaking, Photography or Sculpture. With this discipline as a home-base, graduate students may vary the focus of their curriculum as desired through available interdisciplinary course options (see page 54).

Completion of an undergraduate degree is prerequisite to graduate studies. Any art history deficiencies may be made up by concurrent undergraduate enrollment at SFAI (see page 54).

Admission standards established by each discipline's Graduate Faculty Review Committee are based primarily on the quality of the portfolio.

A written statement of purpose must accompany the application. This brief essay should aid in the viewing of the portfolio. Address relevant issues such as process, personal history, education and influences.

Notification of acceptance

MFA applicants are notified in writing of their acceptance or denial within six weeks of the admission deadline. Any possible art history deficiencies (see page 54) will be determined and related to you at this time.

Registration

A $100 non-refundable tuition deposit is required in order to register. Admissions counselors will advise new students and help develop a suitable schedule. Registration begins in early May for the fall semester and early December for the spring semester.

Application Procedure

Applicants must submit the following items to the Admissions Office by the appropriate application deadline:

1. Completed and signed application form.

2. $60 non-refundable application fee.

3. Two copies of a written statement of purpose.

4. Official transcripts of all undergraduate and graduate work (Both completed and in progress) sent directly from each college or university attended. All credentials become the property of SFAI and cannot be returned.

5. Two copies of a portfolio inventory.

APPLICATION DEADLINES

PROGRAM	FALL	SPRING
MFA	February 15	November 1
Post Bac	April 1	November 1
BFA	Applications reviewed on a continuing basis through September 1 Merit Scholarship deadline: March 1	Applications reviewed on a continuing basis through January 10
Non-Degree	Contact the registrar for registration dates. No application required.	Contact the registrar for registration dates. No application required.

6. **Portfolio.** A successful graduate portfolio should include:

1) A cohesive, mature body of work. Don't try to document your development as an artist or impress the committee with your diversity. Think of this as a solo exhibition at a major gallery.
2) Your best work. It is generally to your advantage to show a smaller body of work that is outstanding than to show a larger mixture of some good and some less accomplished work.
3) Work that demonstrates some substantial conceptual risk.
4) Completed works, not studies for major works.

Specific discipline portfolio requirements are as follows:

FILMMAKING

Applicants must submit two examples of work in which film is a major component. Formats may be regular 8mm, S-8mm or 16mm. Documentation of extended film pieces may be submitted in the form of slides, photos, drawings or videotapes (8mm, VHS or 3/4", US format, NTSC only). Videotape copies of films are not encouraged. Each sample must be marked with the name, completion date, title and projection speed. No scripts will be accepted. The statement of purpose is given careful consideration. Presentations of installations and film performances may be arranged by contacting the Admissions Office two weeks before the application deadline.

NEW GENRES

Applicants must submit documentation of specific pieces: for example, 1/2" or 3/4" videotapes (US format, NTSC only), audio tapes, slides, written documents, drawings, or photographs. Presentations of live performance work may also be arranged by contacting the Admissions Office at least two weeks before the application deadline.

PAINTING AND SCULPTURE

Applicants must submit a portfolio of 20 to 30 slides of recent work, properly inserted in a Kodak carousel. (Please project the slides before submitting them to insure that they are correctly inserted.) Each slide must be labeled with the applicant's name, media and dimensions. In addition, two copies of an inventory of slides, including title, media, dimensions and date of each work must be included.

PHOTOGRAPHY

Applicants must submit a portfolio consisting of at least 15 to 25 original photographs. Portfolios should embody what applicants believe is a substantial representation of their work. It preferable that work not be matted. Slides are not acceptable.

PRINTMAKING

Applicants must submit a minimum of 10 examples of printmaking and a selection of drawings completed within 10 months immediately preceding application. Each work should be labeled with the applicant's name and completion date of the work. An inventory should accompany the examples. Slides are not acceptable.

Return of MFA/PB Portfolios

Applicants are responsible for the cost of returning their portfolio. It is highly recommended that all graduate portfolios be prepared for return by properly wrapping, addressing and stamping slide tray boxes or enclosing a self-addressed stamped envelope for original work, films or video. Other portfolios accompanied by check or money order will be sent by mail. Please contact the Post Office directly for an updated price list. Portfolios returned to SFAI, not claimed by applicants or accompanied by inadequate postage will be disposed of after 30 days.

Local applicants may pick up their work in person within 30 days of notification of acceptance or denial; unclaimed portfolios will be disposed of after 30 days.

Applicants who wish to insure their work must make their own arrangements. No responsibility can be assumed by SFAI for work that is damaged for any reason, either in transit or while on campus for review.

The Cost of a Year at SFAI

Tuition

The San Francisco Art Institute's stated annual tuition in 1996/97 was $16,416.00. Since this catalog is published once every two years, it is probable that this figure has changed. Current tuition information may be obtained by calling the Office of Admission at 1.800.345.7324. Interested candidates for admission should be aware that the stated annual tuition may be significantly discounted via SFAI's student aid program.

Mandatory Fees

REGISTRATION FEE

In order to guarantee class space to entering students, SFAI must receive a non-refundable registration fee of $100 and a completed Intent to Register form within 30 days of notification of acceptance. The registration fee is applied toward the first semester's tuition.

HEALTH INSURANCE

SFAI requires all full-time students to purchase health insurance. This requirement may be waived upon presentation of proof of other coverage. The 1996/97 insurance premium was $385.

FINANCIAL AID PRIORITY DATES

	SUMMER	FALL	SPRING
BFA Merit Scholarships	not available	March 1	not available
California Residents	March 2	March 2	March 2
Packaging	April 1	April 1	November 1
Application Late (Reduced Aid)	July 15	July 15	January 1
Last Date To Apply	August 1	September 1	January 15

Budget for Attendance

Periodically, SFAI conducts a survey of all enrolled students to determine average monthly living expenses. These figures are what SFAI uses in determining financial aid eligibility. While they may not reflect your actual expenses in all cases, they do reflect an average of student expense budgets. Adjustments for married students or students with dependents are based on the need analysis performed on information submitted on the Free Federal Application for Student Assistance (FAFSA), not in the student budget.

For the 1996/97 academic year, SFAI's tuition, health insurance premium, estimated room & board, supplies, personal expenses and local transportation was:

Tuition	$16,416.00	$684 per unit	
Health Insurance	$395.00	$180 fall term $225 spring & summer terms	May be waived upon presentation of proof of other coverage
Housing & Food	$5,600.00	$622 per month	Assumes at least one roommate or companion with whom you share expenses
Supplies	$1,400.00	$700 per semester	
Personal Expenses	$1,305.00	$145 per month	
Local Transportation	$315.00	$35 per month	
Total	$25,431.00		

Tuition Payment

Tuition is due and payable upon registration unless alternative arrangements have been previously made with the Office of Student Accounts. Checks and bank drafts should be made payable to the San Francisco Art Institute. SFAI offers several tuition payment options that enable students to make tuition payments in monthly installments. Payment plans are available to students enrolled for 6 or more units per semester for the fall and spring semesters only. Detailed information regarding tuition payment plans is sent to students after their notification of acceptance. Information about payment plans is also available from the Office of Student Accounts.

Financial Aid

How to Apply

The Financial Aid program at the San Francisco Art Institute provides financial assistance and advising to degree-seeking students who are citizens or permanent residents of the United States. Financial Aid is available in the form of scholarships, grants, loans, and part-time College Work Study employment. Most awards are based on a demonstration of financial need and the amount of funds available at the time of application. Scholarships, Graduate Fellowships, and some educational loans do not require a demonstration of financial need to qualify. Financial Aid applicants are automatically considered for all programs for which they are eligible. Virtually all aid applicants are eligible for some form of financial assistance. To receive financial aid you must also:

- be accepted into a degree program.
- be enrolled for a minimum of 6 units per semester.
- Financial Aid awards are made on a rolling basis beginning April 1 of each year for the next Summer, Fall, and Spring enrollment. CAL Grant (California's resident grant program) applications must be filed no later than March 2 to be considered. Applicants filing early, relative to the intended term of attendance, receive priority for available institutional aid (SFAI Grants, SEOG, and College Work Study). Late applications will result in decreased aid.

STEP 1

Complete and submit the Free Application for Financial Assistance (FAFSA) designating SFAI as the recipient of your need analysis.

SFAI federal code number: 003948

FAFSA forms are available after January 1 of each year. Continuing financial aid recipients should complete the simplified renewal FAFSA which is mailed directly to the permanent address listed on the prior year's FAFSA. Continuing financial aid recipients may file the FAFSA if the renewal FAFSA is not received. The FAFSA must be submitted for each academic year in which you wish to receive aid. California residents applying for the CAL Grant must file the FAFSA no later than March 2 to be considered for the CAL Grant program.

STEP 1A

New CAL Grant applicants must also submit a GPA verification form to the California Student Aid Commission by the March 2, strictly enforced, deadline. Grades used in the GPA computation were received prior to the fall semester of the current academic year. GPA verification forms may be obtained from the Financial Aid Office.

STEP 2

First time applicants must submit a financial aid transcript (FAT) from the last college attended. Contact the Financial Aid Office at that school to request the mailing of this document to SFAI.

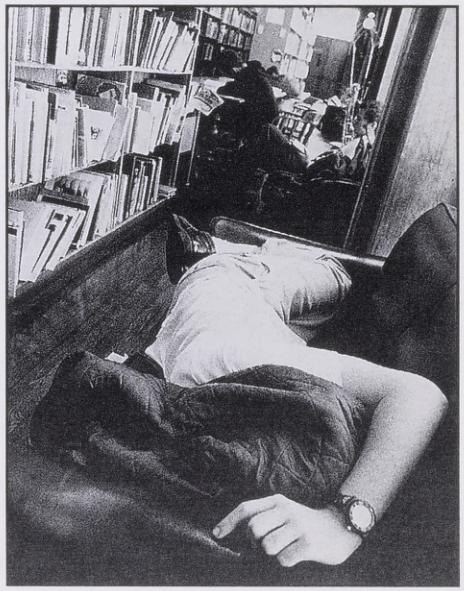
Step 3

Approximately 30% of all aid applicants will be selected for Federal Verification. In the event that you are selected, additional documentation will be requested. Usually this means you will need to send us a copy of your 1040 tax form and complete a Federal Verification Worksheet. This process is a quality control program of the Federal Government. We will contact you if you have been selected. A prompt response to our request will minimize any delays in the delivery of your student aid.

STEP 4

AWARD NOTICE

A financial aid award notice and instructions for participating in the Student Loan Programs will be sent to all applicants who meet minimum eligibility criteria and have completed Step 1 beginning April 1. Students not selected for Federal Verification who have previously selected a lender and have completed Step 2 (if required) will receive an Official Award Notice and must return it as soon as possible to avoid delays. Students selected for Federal verification, who have not previously selected a lender, or have not completed Step 2 (if required) will receive a Preliminary Award Notice and instructions pertinent to their particular situation. All requested information must be returned as soon as possible to avoid delays. You may accept all or only a portion of any aid offered. To decline a portion of your aid package, draw a line through the award where it appears on the award notice before returning the signed award notice. Declining an offered educational loan will not result in increased grant eligibility.



Type of Grants

NEED BASED GRANTS		
LEVEL	PROGRAM	
BFA	Cal Grant	Up to $5,250 per academic year for California Residents who demonstrate sufficient financial need and satisfy prior year minimum GPA requirement (periods of enrollment prior to the fall semester of the current academic year.)
BFA	Pell Grant	Up to $2,340 per academic year for U.S. citizens and permanent residents working towards their first Bachelors degree who demonstrate sufficient financial need.
BFA	SEOG	Supplemental Federal Grant available to U.S. citizens and permanent residents working towards their first Bachelors degree who demonstrate sufficient financial need.
BFA, PB & MFA	SFAI Grant	San Francisco Art Institute Grants of up to one-half tuition — available to U.S. citizens and permanent residents who demonstrate sufficient financial need.

MERIT BASED SCHOLARSHIPS		
LEVEL	PROGRAM	
BFA	Merit	Competitive scholarship awards up to $4,500 per year — renewable for up to four years. See the Scholarship/Financial Aid brochure for information and application.
BFA	Community College	Up to $4,500 per year for transfer students from selected Community Colleges. Contact the Office of Admissions for names of participating colleges.
MFA	Fellowships	Competitive scholarship awards of $4,500 per year for two years. Awarded during the graduate admissions process. No separate application required.

Self Help

COLLEGE WORK STUDY

Need based on-campus work opportunity. Eligible students must work on campus to benefit.

STATE GRANTS OUTSIDE OF CALIFORNIA

Residents of states other than California may be eligible for state grants for attendance at SFAI. Alaska, District of Columbia, Maine, Maryland, Pennsylvania, Rhode Island, Vermont and Florida allow state grants to be used for out-of-state enrollment under certain conditions. Contact your state's Department of Educational Assistance for specific information and application procedures for students who study out of state.

BFA Merit Scholarships

Application deadline: March 1 of each year.

This program provides merit-based scholarship support for BFA candidates based on the results of a portfolio competition held each year in mid-March. These scholarships are awarded to students entering SFAI for the fall term and to a limited number of continuing students who meet eligibility requirements. Eligible continuing students will be notified in February. Scholarships are offered for the duration of enrollment at SFAI. For more information and an application form, see the Scholarship/Financial Aid Brochure available from the Admissions Office.

Student Loans

SUBSIDIZED STAFFORD		
YEAR	AMOUNT	
Freshman	$2,625	
Sophomore	$3,500	
Junior	$5,500	
Senior	$5,500	
Post-Bac	$5,500	
MFA	$8,500	
Current Interest Rate	8.25%	
Repayment Terms	10 – 25 years	Extended repayment requires post-graduation consolidation refinancing

UNSUBSIDIZED STAFFORD		
YEAR	AMOUNT	
Freshman	$6,625	minus Subsidized Stafford Eligibility
Sophomore	$7,500	minus Subsidized Stafford Eligibility
Junior	$10,500	minus Subsidized Stafford Eligibility
Senior	$10,500	minus Subsidized Stafford Eligibility
Post-Bac	$10,500	minus Subsidized Stafford Eligibility
MFA	$18,500	minus Subsidized Stafford Eligibility
Current Interest Rate	8.25%	minus Subsidized Stafford Eligibility
Repayment Terms	10 – 25 years	Extended repayment requires post-graduation consolidation refinancing

FEDERAL PLUS		
YEAR	AMOUNT	
Freshman through Post-Bac	Cost of Education minus other aid	
Current Interest Rate	8.98%	
Repayment Terms	10 – 25 years	Extended repayment requires post-graduation consolidation refinancing

Federal Loans

Subsidized Stafford Loans require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. Repayment begins 6 months after graduation or end of minimum half-time enrollment. The Federal Government pays interest during the in-school period and for 6 months after. *Extended repayment requires post-graduation Consolidation refinancing.

Unsubsidized Stafford Loans do not require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. Repayment begins 6 months after graduation or end of minimum half-time enrollment. The Federal Government does not pay interest. *Extended repayment requires post-graduation Consolidation refinancing.

PARENT LOAN FOR UNDERGRADUATE STUDENTS

PLUS Loans are for parents of dependent students and do not require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. The Federal Government does not pay interest. Repayment begins 60 days after disbursement. *Extended repayment requires post-graduation Consolidation refinancing.

Refund Policy

Eligibility for refunds will be determined based on the date that you change your program, withdrawals, deferrals, or leaves of absence are filed in writing with the Registrar or Office of Admission. Responsibility for filing such notices rests entirely with the student. Withdrawing students must obtain a Request for Withdrawal or Leave of Absence form from the Registrar or Office of Admissions and follow SFAI's withdrawal procedure.

Tuition refunds are issued according to the following schedule:

WEEKS OF THE TERM	COMPLETE WITHDRAWAL BY FEDERAL TITLE IV RECIPIENTS ATTENDING SFAI FOR THE FIRST TIME		COMPLETE WITHDRAWAL BY ALL OTHER STUDENTS	
Prior to and including the first day	100%	+less $100	100%	less $100
1st week	100%	less $100	90%	less $100
2nd through 3rd week	90%	less $100	90%	less $100
4th week	80%	less $100	50%	less $100
5th week	70%	less $100	50%	less $100
6th week	70%	less $100	25%	less $100
7th week	60%	less $100	25%	less $100
8th through 9th week	50%	less $100	25%	less $100
10th through 11th week	40%	less $100	0%	less $100
after the 11th week	0%	less $100	0%	less $100

+ A non-refundable $100 registration fee is charged to all students upon registration.

Repayment Policy

Students who are awarded financial aid and receive a refund of aid in excess of tuition and subsequently enroll in fewer units than the basis for their financial aid package may be required to repay a portion of that refund. It is strongly advised that financial aid recipients considering a reduction in course load consult with the Financial Aid Office to determine the financial implications of a reduced course load.

Helpful Hints

- Continuing students should contact the Financial Aid Office to obtain a FAFSA if the renewal FAFSA is not received.
- Always work from completed tax returns if possible. Estimated figures often end up requiring correction at a later date.
- Be sure to report your Social Security number accurately. An incorrect Social Security number will delay your financial aid.
- Call or visit the Financial Aid Office (1.800.345.7324) for assistance in completing your FAFSA.

More Important Points

- Financial Aid awards are made primarily on the basis of demonstrated financial need as determined via information you report on the FAFSA.
- Federal regulations and SFAI policy require you to make satisfactory academic progress toward the completion of your degree.
- Financial Aid awards are made for one year only. Summer is considered to be part of the following academic year. If you receive additional financial aid from sources not known to SFAI you must inform the SFAI Financial Aid Office
- Any student who is required to register with the Selective Service and fails to register will be ineligible for Federal Student Aid.

Request for Review

Financial aid awards are usually based on family income during the calendar year prior to the academic year in which the student receives the award. This is done because prior year income is generally a good predictor of current year income and is verifiable. When a family's finances change so that current year income is much higher or lower than that of the prior year, a review of the student's award is warranted. Other kinds of changes may also necessitate a review; for example, changes in family size, marital status, school enrollment status of other family members and so on. Applicants are required to notify the Financial Aid Office promptly in writing of any changes in family circumstances so that appropriate award adjustments may be made. Often a review of the award and prevailing financial circumstances can have a positive impact; applicants are encouraged to call the SFAI financial aid office to discuss the specifics of their situation.

For more information regarding SFAI's Financial Aid Program, request a copy of the Financial Aid Newsletter, published in March of each year, or call the SFAI Financial Aid Office at 1.800.345.7324.

Personal Information please type or print

1. LAST NAME | FIRST | MIDDLE | FORMER / MAIDEN NAME

2. MAILING ADDRESS / STREET | CURRENT TELEPHONE

CITY | STATE / COUNTRY | ZIP

3. PERMANENT ADDRESS / STREET | TELEPHONE

CITY | STATE / COUNTRY | ZIP

4. ☐ FEMALE ☐ MALE | **5.** DATE OF BIRTH | **6.** STATE OF RESIDENCE | **7.** COUNTRY OF BIRTH | **8.** S.S. #

9. CITIZENSHIP ☐ USA ☐ RESIDENT ALIEN ☐ INTERNATIONAL APPLICANT | COUNTRY OF CITIZENSHIP

INTERNATIONAL APPLICANTS ONLY | REQUIRE I–20 STUDENT VISA ☐ YES ☐ NO | PASSPORT GRANTED BY | CURRENT VISA STATUS | COUNTRY

10. OPTIONAL ☐ WHITE, NON–HISPANIC 01 ☐ BLACK, NON–HISPANIC 02 ☐ AMERICAN INDIAN / ALASKAN 03 ☐ ASIAN, PACIFIC ISLANDER 04 ☐ HISPANIC 05

NOTE Information on ethnic origin and physical limitations or disabilities is collected for compliance with federal regulation

11. DESCRIBE ANY PHYSICAL OR LEARNING LIMITATION OR DISABILITY

12. HAVE YOU ATTENDED SFAI BEFORE ☐ NO ☐ YES ☐ DEGREE ☐ NON-DEGREE ☐ EXTENSION ☐ YOUNG ARTIST ☐ MOBILITY

WHEN DID YOU ATTEND **FROM** SEM / YR **TO** SEM / YR

13. ☐ **BACHELOR OF FINE ARTS** ☐ **MASTER OF FINE ARTS** ☐ **POST BACCALAUREATE**

CURRICULUM (check one only)

☐ INTERDISCIPLINARY – see page xx

	PRIMARY DISCIPLINE	PRIMARY DISCIPLINE
☐ FILMMAKING	☐ FILMMAKING	☐ FILMMAKING
☐ NEW GENRES	☐ NEW GENRES	☐ NEW GENRES
☐ PAINTING	☐ PAINTING	☐ PAINTING
☐ PHOTOGRAPHY	☐ PHOTOGRAPHY	☐ PHOTOGRAPHY
☐ PRINTMAKING	☐ PRINTMAKING	☐ PRINTMAKING
☐ SCULPTURE	☐ SCULPTURE	☐ SCULPTURE

☐ UNDECLARED – Freshmen only

14. **MY PORTFOLIO** ☐ ORIGINAL WORK

☐ IS ENCLOSED ☐ SLIDE SHEET **BFA ONLY**

☐ WILL FOLLOW APPLICATION UNDER SEPARATE COVER ☐ SLIDES IN A CAROUSEL **MFA ONLY**

☐ **BFA ONLY** HAS BEEN APPROVED BY AN ADMISSIONS COUNSELOR

15. TERM APPLYING FOR ☐ FALL 19 _____ ☐ SPRING 19 ____

16. **PLEASE RETURN MY PORTFILIO**

☐ I HAVE ENCLOSED A SELF–ADDRESSED STAMPED ENVELOPE

☐ I HAVE ENCLOSED RETURN POSTAGE **U.S. CURRENCY ONLY**

IN THE AMOUNT OF $

☐ I WILL PICK UP MY PORTFIOLIO WITHIN 30 DAYS OF MY ADMISSIONS NOTIFICATION

Please refer to pages xx through pages xx for detailed portfolio instructions

17. ☐ **A statement of purpose** should accompany this application. This statement is an important part of the admissions review process. Please write a brief essay on a separate sheet describing yourself, your ideas, your artwork and your reasons for applying to the San Francisco Art Institute. Include any relevant work or travel experience. (Write your name at the top of each page.)

Educational History Please request that an official transcript from each school listed below be sent to the Office of Admissions

18. HIGH SCHOOL ATTENDED | CITY | STATE | MONTH & YEAR OF GRADUATION / GED TEST DATE

BELOW, LIST **COLLEGES OR UNIVERSITIES** ATTENDED FOR **COLLEGE CREDIT** (LIST MOST RECENTLY ATTENDED FIRST)

SCHOOL NAME	CITY	STATE	DATES ATTENDED	DEGREE
SCHOOL NAME	CITY	STATE	DATES ATTENDED	DEGREE
SCHOOL NAME	CITY	STATE	DATES ATTENDED	DEGREE
SCHOOL NAME	CITY	STATE	DATES ATTENDED	DEGREE
SCHOOL NAME	CITY	STATE	DATES ATTENDED	DEGREE

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Financial Aid

Do you intend to apply for Financial Aid?

19. ☐ NO ☐ YES **U.S. CITIZENS ONLY** ☐ I RETURNED MY FAFSA ON THE FOLLOWING DATE: ☐ I HAVE NOT RECEIVED THE FAFSA. PLEASE SEND ME ONE.

SFAI Video

20. ☐ PLEASE SEND ME A COPY OF SFAI'S VIDEO

Application Fee

21. **IMPORTANT** – ALL APPLICANTS
Payment of non-refundable $50 fee **BFA** or $60 fee **MFA** must accompany this application; It does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent to the Admissions Office from each college or university attended for credit. Transcripts not received by the end of the student's first semester at SFAI will not be credited upon acceptance. The student is required to pay a non-refundable tuition deposit of $100, which is applied toward tuition for the semester of entry.

Certification

22. I certify that to the best of my knowledge that all of the information contained in this document is true and current. I understand that the penalty for falsified information will be immediate dismissal. I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature

X | DATE

mail materials to: SAN FRANCISCO ART INSTITUTE • ADMISSIONS OFFICE • 800 CHESTNUT STREET • SAN FRANCISCO, CA 94133

Student Checklist

BFA APPLICATION CHECKLIST

PLEASE BE SURE THE FOLLOWING CREDENTIALS AND MATERIALS ARE SENT TO THE SAN FRANCISCO ART INSTITUTE ADMISSIONS OFFICE

- ☐ SIGNED APPLICATION FORM
- ☐ PERSONAL STATEMENT
- ☐ APPLICATION FEE OF $50
- ☐ HIGH SCHOOL TRANSCRIPT WITH GRADUATION DATE AND SAT OR ACT TEST SCORES
- ☐ OFFICIAL COLLEGE TRANSCRIPTS FROM ALL PREVIOUS COLLEGES AND UNIVERSITIES ATTENDED
  TRANSFER APPLICANTS: **PLEASE ATTACH A LIST OF COURSES CURRENTLY IN PROGRESS**
- ☐ PORTFOLIO

MFA / PB APPLICATION CHECKLIST

PLEASE BE SURE THE FOLLOWING CREDENTIALS AND MATERIALS ARE SENT TO THE SAN FRANCISCO ART INSTITUTE ADMISSIONS OFFICE

- ☐ SIGNED APPLICATION FORM
- ☐ PERSONAL STATEMENT (2 copies)
- ☐ APPLICATION FEE OF $60
- ☐ OFFICIAL COLLEGE TRANSCRIPTS FROM ALL PREVIOUS COLLEGES AND UNIVERSITIES ATTENDED **WITH PROOF OF GRADUATION**
- ☐ PORTFOLIO
- ☐ PORTFOLIO INVENTORY (2copies)

FOREIGN STUDENTS APPLICATION CHECKLIST

PLEASE BE SURE THE FOLLOWING CREDENTIALS AND MATERIALS ARE SENT TO THE SAN FRANCISCO ART INSTITUTE ADMISSIONS OFFICE

- ☐ SIGNED APPLICATION FORM
- ☐ PERSONAL STATEMENT
- ☐ APPLICATION FEE OF $50 **BFA** OR $60 **MFA/PB – U.S. CURRENCY ONLY**
- ☐ SECONDARY LEAVING CERTIFICATE OR MATRICULATION EXAMINATION
  WITH CERTIFIED ENGLISH TRANSLATION
- ☐ OFFICIAL TRANSCRIPTS **WITH CERTIFIED ENGLISH TRANSLATION**
  TRANSFER APPLICANTS: **PLEASE ATTACH A LIST OF COURSES CURRENTLY IN PROGRESS**
- ☐ TOEFL AND TSE RESULTS
- ☐ PORTFOLIO
- ☐ CERTIFICATION OF FINANCES FORM

ALL STUDENTS

HOW DID YOU HEAR ABOUT THE SAN FRANCISCO ART INSTITUTE?

- ☐ SFAI REPRESENTATIVE
- ☐ FACULTY MEMBER
- SCHOOL
- CITY
- ☐ PORTFOLIO DAY
- ☐ COLLEGE GUIDE
- ☐ FRIEND
- ☐ AD
- ☐ OTHER **please specify**

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Accreditation

The San Francisco Art Institute is authorized by the California State Department of Education to operate as a private, post-secondary educational institution, and is affiliated with the University of California. The Art Institute is accredited by the Accrediting Commission for the Senior Colleges and Universities of the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.

Non-Discrimination/Non-Harassment Policy

The San Francisco Art Institute admits students to its programs without regard to race, religion, national or ethnic origin, gender, sexual orientation, age or disability and does not discriminate on the basis of race, religion, national or ethnic origin, gender, sexual orientation, age or disability in the administration of its educational policies, financial aid or other programs, activities or employment policies.

Qualified disabled students who require special accommodation to participate in the Art Institute's programs should write to the Director of Admissions, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure currently presents barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President of Administration, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC, 20202.

Semester	Start Dates
Fall 1997	**September 2** First day of classes
Spring 1998	**January 20** First day of classes
Fall 1998	**September 8** First day of classes
Spring 1999	**January 19** First day of classes
Fall 1998	**September 7** First day of classes

San Francisco Art Institute

Founded in 1871, the San Francisco Art Institute is a private four-year, co-educational college and is an accredited member of the Western Association of Schools and Colleges and the National Association of Schools of Art and Design. Offering Bachelor of Fine Arts and Master of Fine Arts degrees and Post-Baccalaureate certificates in the following fine art disciplines: Film, New Genres, Painting, Photography, Printmaking and Sculpture.

Although every effort has been made to incure the accuracy of this catalog, students are advised that information contained is subject to change. The Institute reserves the right to change any curricular offering, policy, requirement or financial regulation whenever necessary and as the requirements of the Institute demand.

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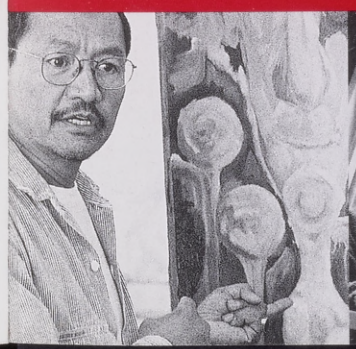
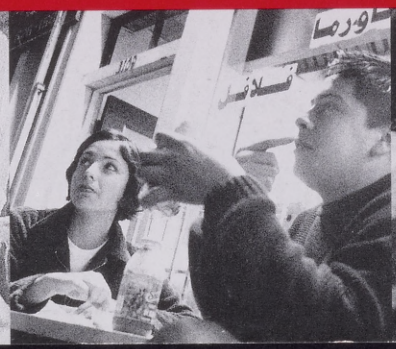
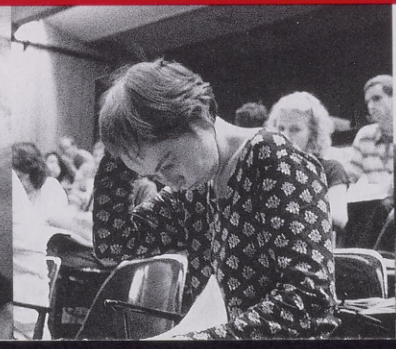
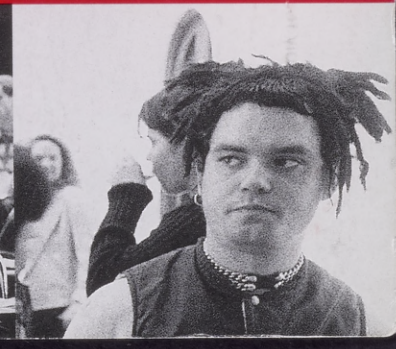
San Francisco Art Institute
800 Chestnut St.
San Francisco, CA 94133
Admissions: 1(800) 345-7324
www.sfai.edu

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